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magazine

June, 1951

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Certificates of attendance are issued to all teachers who take the work during the Normal School weeks. Our annual booklet giving complete information as to the Normal School and Convention is now ready for mailing and can be had by writing to The Executive Office of the Association, 20 East Jackson Boulevard, Chicago 4, Illinois.

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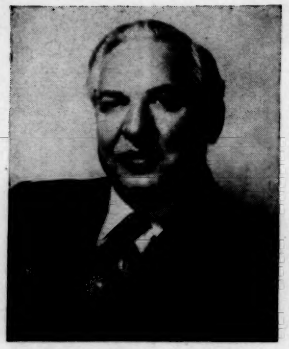

the efficacy of prayer

an editorial

Graft, rackets, brutality, murder — all around us we see and hear of evil acts which spring from selfishness, hatred, greed and lust for power. There is nothing new about this. There have been corrupt and unscrupulous men throughout the recorded history of mankind. There have also been periods when mankind has become alarmed and turned to reforms. And reforms have improved some material conditions, but they have not cured those basic evils from which spring greed, cruelty and tyranny. At the present time we have no reason to believe that those whose ideals are distorted and selfish will in any way change to an attitude that permits kindness and cooperation with their fellow men. This will take a world campaign of strict moral education.

Kindness and love toward our fellow men must take the place of greed and selfishness. The deteriorating effect of war, for no matter what reason, must eventually be ameliorated in a world that must learn to live without violence. And for now, let those of good will everywhere band together with the determination to establish in their every day living a standard of human relations by which we can prepare for a better and happier future.

A timely approach in fighting these evils and a most powerful one, I feel, is spiritual. In my experience I have found that there is nothing as rewarding as sincere prayer. No matter what religion or what belief you profess, no matter where you are, or what race or color, you know there is a greater power than any man can exercise, a power which has created everything around us, above us and below us. This eternal power has no beginning and no end — a fact no human mind can grasp or explain. For mankind there is only one Creator. Let us pray to Him.

Great God, Almighty Creator of all that lives and grows, Thou Supernatural Power which has created everything about us, Thou Eternal Greatness which has neither beginning nor end, give us the strength, knowledge and will to do right, to follow the righteous path through life. We pray to Thee and beg Thee, Almighty Creator, soften the nature of all those greedy and brutal, instil in us kindness and love toward our fellow men, exorcise greed and brutality, awaken love and charity in all those who are now empowered to decide the survival of our kind on earth. Great Creator, we pray to Thee. Help us to keep steadfast in this determination to abolish all evil. Amen.

We must not stop with prayer alone. Prayer, to be effective, must be manifested by good action and deeds at home and abroad, in every walk and business dealing with our fellow men.

If all men of good will throughout the world should seek true spiritual guidance through prayer, I think we will have started a universal chain-reaction which will lead to triumphant peace and harmony.

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June, 1951

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and others to be announced

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Via the GRAPEVINE

THE first postage stamp we have ever heard of which features dance emerges next month by grace of Switzerland. The stamp pictures Swiss folk dancers . . .**Pearl Primus** has returned to the scene of some of her earliest triumphs, Cafe Society Downtown, appearing in some old, some new dances created since her return from Africa . . . She leaves for Europe early in June, following the Cafe Society engagement . . . Self-styled the "Florence Foster Jenkins of the Dance" **Gwynn Ferris** stunned her Dark of the Moon Ball audience on May 12th with her gwynferrisisms. She had no trouble at all living up to her billing . . . **Ron Fletcher** will stage ballets for the Lake Tamiment Dance Theatre in the Pennsylvania Poconos for a 10-week season to start June 20th. **Peter Gladke** and **Vivian Smith** are among other prominent soloists who will appear. Dancers looking for summer work should audition for the Fletcher-Arden office in New York. . . **Jimmy Starbuck** may stage the entire production, as well as dances, for the Hermione Gingold revue which Thomas Hammond will produce and send on a summer theatre tour this summer . . . **Colette Marchand** has signed to appear in coming revue, "Two on the Aisle", for which Valerie Bettis is to stage dances. Miss Marchand does not deny her engagement to marry a local conductor . . . Booth Tarkington's "Seventeen" is now at last in rehearsal as a musical, after a year in the preliminaries. **Helen Wood**, the sixteen year old whiz, has leading role, dancing and speaking; the dances are being created by **Dania Krupska**, assisted by **Rex Cooper** . . .**Maria Tallchief** and Dallas, Texas, who have never met before, are scheduled do to so in July when Maria will dance in SONG OF NORWAY, partnered by **Donald Saddler** on the Fair Park Musical season in Dallas. Don Saddler appears only in the aforementioned operetta as dancer, but will stage dances for all the musicals to be given in this 12-week season, as follows: "Where's Charlie?", "Texas, Lil Darlin'", "Song of Norway", "I Married an Angel" (with **Zorina** in her original role), "Miss Liberty", "The Merry Widow".

•

Ballet Theatre, currently in Brazil, will be seen in one Lewisohn Stadium performance in New York City in August, prior to its September 20-October 7 season at the Metropolitan Opera. The company will then set out on a transcontinental tour of 70 American and Canadian cities and will return to Europe in the Spring of 1952, opening in Naples on April 24, 1952.

•

After an interval of three years behind the scenes and after six months of rehearsal, the **Ballets Jooss** has revived professionally in the city of its birth, Essen, in

Germany. This month the group, now known as the **Folkwang Dance Theatre of the City of Essen,** will have its first performance at the Essen Opera House. This will be followed by participation in the Ruhr Festivals at Recklinghausen, as the starting point for a tour of Germany and the Continent. As well as **Kurt Jooss** himself, four of the great names of the older company are re-enlisted here: **Noelle de Mosa, Ulla Soederbaum, Hans Zullig** and **Rolf Alexander.** The repertory includes five new works, one by Zullig, four by Jooss, as well as revivals of THE BIG CITY and of course, THE GREEN TABLE.

•

This year's winners at the annual auditions held by the dance center of the 92nd Street YW-YMHA were **Audrey Golub** and **Ruth Currier.** The prize is a Y-sponsored concert to be given the winners some time during the coming recital season of 1951-52. A total of twenty dancers auditioned, of whom sixteen were women, three, men, and one a duo of a man and woman. They had all had extensive training and experience in ballet and modern dance, which was not always in evidence at the auditions. The auditioning board in attendance consisted of **Louis Horst,** chairman of the Dance Teachers Advisory Committee and **Doris Humphrey, Eugenie Schein, Bessie Schoenberg, Marion Streng, Muriel Stuart, Antony Tudor, Theodora Wiesner** and **Anita Zahn** . . . **Baird Hastings,** a Dance Magazine contributing editor, and himself editor and publisher of Chrysalis, has won a regular spot on the air over a local Boston network, in a series similar to the "Ballet Time" series he used to broadcast over Station WNYC in New York (the present incumbent is Hope Sheridan). Mr. Hastings' sponsor in Boston is the Lowell Institute, and his last series on the air, the complete ballet music of Igor Stravinsky, the first ever broadcast, was so successful, that the June series will be given over to all-French ballet. On Mr. Hastings last in the Stravinsky programs, guests **Alexandra Danilova** and **Frederic Franklin** appeared to make remarks about some Stravinsky ballets in which they had danced in the past . . . The coming festival of dance at New London has put the **Abner Dean-Pauline Koner** collaboration "Amorous Adventure" on its agenda. The ballet, now in rehearsal, was the subject of a feature article in the April, 1951 issue of DANCE Magazine. The cast of three includes **Pauline Koner, Charles Weidman** and **Lucas Hoving,** the latter replacing **Daniel Nagrin,** who had to drop out because of conflicting commitments . . . **Jimmy Selva,** not content with turning out some of the best dancing shoes ever made, has taken to song writing — and the subject of the first two he has written in collaboration with Dave Ringle is what? You guessed it: "Two Little Pink Ballet Slippers" and "There's Nothing Like Dancing". Both have catchy, rhythmic tunes, suitable for a smart number in 4/4 tempo. The lyrics (by Jimmy) are irresistible. We recommend you ask your music store for them . . . The world can now boast a new **Michael Fokine,** grandson of the deceased of that famous name. The baby was born to **Phyllis** and **Vitale Fokine** on May 13 in New York City.

•

WORLD CONFERENCE of Dance Educators

The Chicago National Association of Dancing Masters will play host to a World Conference of Dance Educators during its own annual convention to be held at the Hotel Sherman in Chicago August 12-18. Invitations have been issued to every known dance educational organization in the world to attend the conference. A great job of planning and programming is in the works by officers of the CNADM **Edna Christensen, Leo T. Kehl, Adele Artinian** and others. The original proposal came from a group of Wisconsin teachers. Some of the topics to be put to a panel discussion are these:

1) International relations in dance
2) Inter-American dance relations
3) Dance and the Educator
4) Trends in dance education
5) Code of ethics of dance educators
6) The purpose of dance teacher organizations
7) Social dance today
8) The Dance educator and his community
9) Administration of the dance school
10) Parents' and students' responsibility

An agenda obviously full of meat and no little contention. The first World Conference to be held as such is awaited eagerly.

•

REGIONAL Ballet and Concert Activities

Toledo, O. . . . A ballet about circus life called "A Dog's Life", a collaboration between Rossie Gilmore and Jack Hughes, won audiences in three theatres where it has been shown during May, principally in the Defiance, Bryan and Toledo communities.

Reno, Nev. . . . Just to prove that Reno has products other than gambling and divorce, local acolytes of dance and music have banded to form what is now called the Reno Ballet Guild. Its prime purpose is to give all local dancers and other artists an artistic outlet and a minimum of two large shows yearly are planned. The long list of officers of the Guild is headed by president Mrs. Daphne Slomka, a former professional dancer. The Guild plans to bring guest choreographers and dancers to Reno for special performances.

Toledo, O. . . . The Toledo Ballet, under direction of Marie Bollinger Vogt, appeared as guests of the University of Toledo Theatre on its May 25th program, on the central staging series (arena-type). The company performed that charming little ballet piece "Scuola di Ballo", once in the repertory of the de Basil Ballet Russe. The ballet was skillfully staged by Marie Vogt for an arena setting.

Miami, Fla. . . . Miami's balletomanes have foregathered to organize the Ballet Guild of Greater Miami, which contains some 50 charter members. Its officers are headed by president Durward E. Hawkins and its first public appearance was made on May 21 in the Dade County auditorium under the direction of Thomas Armour, who staged three classics, LES SYLPHIDES, SPECTRE DE LA ROSE and AURORA'S WEDDING.

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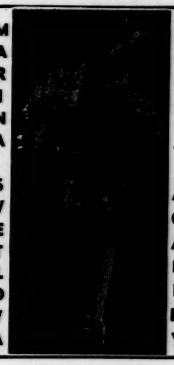
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films

Cyd Charisse and Ricardo Montalban dance a seguidillas arranged for them by Eugene Loring in Universal-International's forthcoming MARK OF THE RENEGADE, a technicolour story about early California.

Phoenix, Arizona . . . Ruth Sussman, once a member of the Mordkin Ballet, has settled in Phoenix, where she is doing much to a arouse an interest not only in ballet, but in every form of dance — and she does this in a studio built specially for her in these hills which is an architect's vision of beauty and utility. Miss Sussman's school was the sponsor of a recent recital of Indian dances performed by pupils of the Indian School of Phoenix. The program consisted of chants and social dances by the Navajos, Apache war dances and Hopi butterfly and hoop dances. The response of the audience was indicative of the growing interest in ethnic dance and as for the small fry—they were breathless with excitement

Cleveland, O. . . . Stanley Herbertt, formerly of Ballet Theatre, and known for his work in concert, opera and musical comedy, has been signed as first dancer and assistant choreographer (Eleanor Buchla is the incumbent choreographer) for the summer season at the Cain Park Summer Theatre. He will appear in The Red Mill, On the Town, Bittersweet and The Desert Song.

A Cleveland school group which offers performance on a concert level appeared May 12 and 19, sponsored by the Ballet Russe Academy of Cleveland, first in Willoughby, O. and secondly in the new WHK Radio Cleveland Theatre. The program, consisting of five ballets staged by Stanley Herbertt and one by Ruth Pryor, featured these as dancers augmented by John Pajunis, Ilona Andahazy and others.

(*continued on page* 47)

Jimmy Starbuck (foreground) in the throes of the Tramp Ballet, one of the more memorable video dance hits of the year, seen recently on the "Your Show of Shows" over NBC-TV, channel 4, Saturday nights. The ballet was originally created by Starbuck for Marge and Gower Champion two years ago and seen on the Admiral show has been used twice with some changes by Imogene Coca and Sid Ceasar. Starbuck, a former Ballet Russe soloist, often dances in his own TV ballets.

video

Paris

Birthday party for John Taras in Paris brings out craziest hats of the season. Condition of admission to the party was, of course, that you came in a crazy hat. The one with the birthday cake on his head is Taras; in the lower right hand corner is George Skibine, who came as William Tell, Jr. complete with apple, and down front is George Zoritch, capped by a dollar bill (not so crazy, at that). Dead center is Jocelyn Vollmar, in lampshade headgear.

photo by serge lido

New York

Gala opening of the Ballet Gift Shop in New York by Senia Solomonoff, who moved here recently from Chicago, brought out concourse of celebrities to toast Senia in the cup that cheers. From l. to r. are seen Rudolf Orthwine, Mary Ellen Moylan, Mr. Solomonoff, Nathalie Philippart and Jean Babilee.

photo by constantine

Hollywood

Backstage visitors at the Hollywood Dance Theatre's recent performance of Lester Horton's "Choreo '51" are Olga Lunick and Gertrude Niessen, who are mildly heckling Carmen de Lavallade and Jack Dodds about the "Pwe Bop" danced on the program. L. to R. are Carmen, Olga, Jack, Gertrude.

photo by walter e. owen

London

Historic "Chicago Party" given at the Sadler's Wells School in London March 12, 1951. Director Arnold Haskell stands to left, rear. Chicagoan Margaret Watson (standing second from Mr. Haskell) was acting hostess for the Chicago Ballet Guild, which sent the makings of the party to the children of the School. The money for this unusual gift was earned by Ballet Guild members as supers in performance of the Sadler's Wells "The Sleeping Beauty".

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Leo

the concert season in review

by

Doris Hering

MARA and Company
in dance-play, "THE LEGEND OF APSARA"
at the American Museum of Natural History
April 6, 1951

The program of **Mara** and her dancers at the Museum of Natural History on April 6 was a most intelligently organized presentation of oriental dance. Mara wove a wide cross-section of dance lore into a unifying theme for the whole program. And she entrusted its narration (which often went on during the dances) to Irma Brandeis, a young woman with not the slightest trace of condescension in her delivery.

The legend was that of an Apsara, or celestial nymph of Indo-Chinese legend, who became a mortal and whose descendents (every Indo-Chinese child who displays dancing talent) were destined to dance for kings. It is a beautiful legend with its implication that all dancers are part immortal, and it was lovingly unfolded.

There were gracious group dances for the company, solos for Mara (the most gemlike of which was her portrait of the Leper King of Angkor), heroic solos for guest artist **Ch'ao-li Chi** (whose style appeared more Chinese than Indo-Chinese), and special Hindu solos for wedding guests, **Leticia Jay** and **Edna Evans.** All of the material was attractively designed and breathtakingly costumed in the most luxurious fabrics and headdresses imaginable.

But, unfortunately, all was not perfection. The company's dancing lacked polish, and Mara, while a careful and reverent technician, is physically unsuited to Eastern dance. She resembles a big, healthy American girl to whom the broad gestures of modern dance would be far more suitable.

And she made a serious error in taste by including an epilogue intended to depict the Indo-Chinese popular dance of today. It was cheap night club foolishness whose existence in Indo-China does not automatically sanction its inclusion in a serious concert. After all, Apsara foresook the celestial kingdom to give birth to dancers and not night club soubrettes.

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HELEN McGEHEE and RONNE AUL,
in joint recital
at the Dance Theatre of the 92nd Street YW-YMHA
April 7, 1951

A dancer was born on April 7 at the 92nd Street "Y", and a second one was almost born. The dancer was **Ronne Aul.** The dancer-in-the-making was **Helen McGehee.**

With all due respect for the back-breaking work that goes into moulding a finished instrument, we can safely say that Ronne Aul is a born dancer. His every gesture and attitude come from some deeply harmonious physical core, and they form a rhythmic whole that is at once intensely exciting and wholly satisfying.

Creatively, Mr. Aul speaks with directness and sincerity. The gestures, most of which were natural and underivative, always remained true to his emotional need. His pathetic STREET MUSICIAN concentrated all the rebellion and uncrushable dignity of the downtrodden peoples of the world into an imaginatively conceived and costumed format of a Mexican street musician. His BOY WITH FLOWERS was a touchingly young and frankly sentimental embodiment of the eternal search for beauty.

In PROTEUS he traced the everlasting mystery of human growth from a formless nonentity to (in Mr. Aul's case, as in the case of every artist) a creature with wings. And as he made his soaring exit across stage, he did indeed look as though he had wings.

We were a little apprehensive when we saw a number entitled AT THE RECITAL listed on the program. But Mr. Aul, aided by a drab derby and an umbrella, managed to say some pretty pertinent things about audiences, critics, and artists. True, the dance needs paring. But it strikes a remarkably firm balance between humor as embodied in the ridiculous and unfeeling behavior of audience and critics, and pathos as typified by the artist who tears out his heart (literally) to please.

Because she is tiny, one is apt to ignore **Helen McGehee's** fabulous technical equipment and perfect equilibrium. She stands on one leg and gyrates her body and arms in all sorts of off-center variations. She does pliés down and up on one leg without the slightest tremor. She climbs over her partner (in this case, **Jack Moore**) like a little monkey.

But despite this facility, she hasn't found a style of dancing to suit her body. In works like SOMEONE TO PLAY WITH and THE PIT, she struggled with Graham contractions and knee rolls and archaic parallel-footed stances. And she constantly over-danced. But little came through. The sentences were too long and the adjectives were too many. One longed for a simple, pared down utterance that she could call truly her own.

In SUSPENDED PATH, which seemed like a baffled and inhibited journey down an unfamiliar emotional road, and in UNDINE, a visualization of a mortal man bewitched by the traditional maid of the seas, there were moments when the real Helen McGehee came through. In UNDINE they came when she slithered over her victim like a stream of quicksilver and later when she quite literally tried to push him into the water.

Most effective of Miss McGehee's dances was FIVE MEDIEVAL TAPESTRIES in which she explored the five senses in the style of a chaste medieval lady who seemed a little shocked but secretly pleased to discover that she possessed senses. Miss McGehee was accompanied by an equally neat and chaste looking prop unicorn, which she used cleverly to set the theme of each of her five brief dances.

Miss McGehee seems to have no trouble with stylized movement. It is only when she has to give expression to her emotional needs that she has difficulty. If she could develop an open, lyric, free style, it would probably be far more suited to her perfect little body and sweet face than all

(*continued on page* 45)

Ballet Theatre

the new york seaon in review

by Doris Hering

THE success of a ballet season depends to a large degree upon how carefully the corps has been trained. Haphazard training means that each individual performance is largely a matter of chance.

Ballet Theatre took this chance in their New York season, which extended from April 9 through 29 at the Metropolitan Opera House. They scheduled no less than eight premieres for the three-week season, which means that the dancers had little opportunity to absorb the new works thoroughly, and old works were allowed to get out of hand.

The fact that the dancers left an impression of remarkable solidity is indeed a tribute to their diligence and adaptability. But it's a shame that these healthy traits are not being carefully channelled toward the development of a true company style. It is disturbing, for example, to find performance quality ranging from the delicately wrought poetry of a *Sylphides* to the near-improvisation of a *Lilac Garden;* from the clean-pared zest of an *Interplay* to the heavy-handed posturing of a *Gala Performance.*

The only premiere not requiring company participation was *Le Jeune Homme Et La Mort* (The Young Man and Death), a French importation starring Jean Babilée and Nathalie Philippart, two of that nation's most outstanding young artists. This little ballet, which is really an extended pas de deux, is based upon a scenario by France's literary "enfant terrible," Jean Cocteau. And it has been animated by her choreographic "enfant terrible," Roland Petit. It has enjoyed much esteem abroad during the past five years.

Le Jeune Homme Et La Mort is a brilliant and thunderous theatre piece. Its effects are so carefully calculated and it is graced by such fascinating dancing that if you are not careful, you may be deceived into thinking it a work of art—which it really is not. Its impact is of the moment, its theme a philosophical dead end. But it is exciting and worth seeing for the dancing of its principals.

The ballet concerns a garret-dwelling artist who suffers through a last desperate rendezvous with a girl who does not love him. Before her final departure, she considerately prepares a noose in which the young man subsequently hangs himself —only to be rejoined by the girl (who was, as you guessed, death in disguise) in a promenade over the rooftops of Paris.

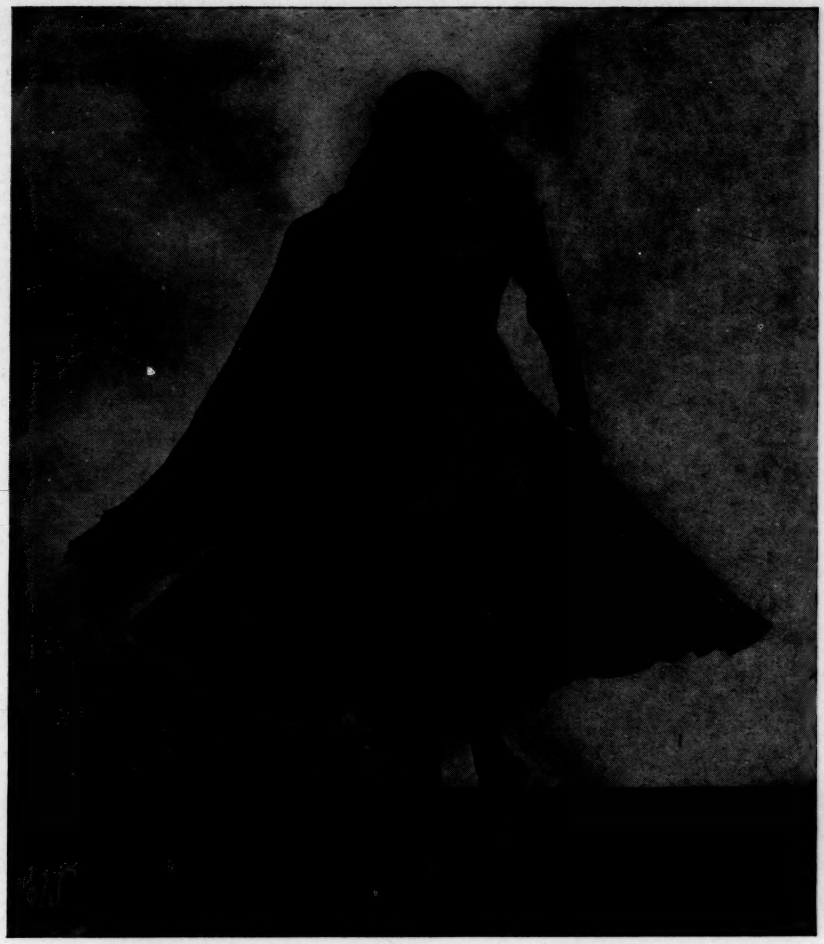
The movement is literal, ferocious, and acrobatic. At her first entrance, the girl drills the ground with her toes and then sets about to beleaguer her prey with kicks, slaps, and stony immobility. He, in turn, thrashes about hysterically. He is catapulted into slow shoulder stands, he flings chairs, whirls dizzily on a table, squirms underneath to overturn it, hurls himself into a corner to crouch crucified, and finally inserts his head in the noose and hangs quivering. While all this sadistic depravity is being unfurled, the Bach Passacaglia in C Minor soars forth in lofty inappropriateness from the pit.

Needless to say, both Babilée and Philippart are highly individual performers. Miss Philippart employs a smooth but meaningful understatement that contrasts with Mr. Babilée's audacious, unconventional, and high strung style. He gives the impression of great physical strength and untapped creative resources.

Some of these resources were revealed in Mr. Babilée's own ballet, *L'Amour Et Son Amour* (Cupid and His Love). This ballet, which was premiered in Paris in 1949, is the soaring maiden song of a gifted, intuitive choreographer who has deep respect for the intrinsic beauty of harmoniously designed movement.

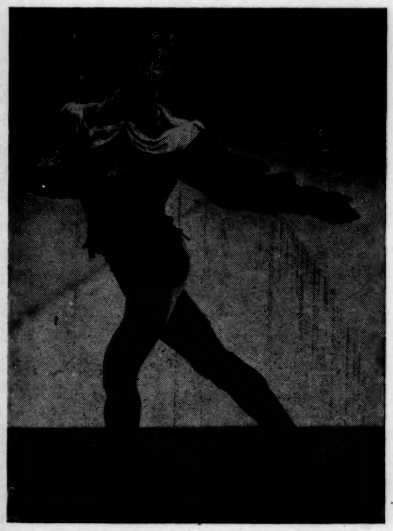
It is one love song from beginning to end. From the early wanderings of Psyche, to her final meeting with Cupid, there is an air of cool and classic detachment punctuated with wonderful bits of movement color like the Zephyrs fluttering their hands about the face of Psyche (Miss Philippart) to give the effect of tremulous flight, and the strange vision of Cupid (Mr. Babilée) illumined as though by a single divine star and moving his arms slowly up and down in an imaginary climb through space. Only during the culminating pas de deux did the choreography become momentarily banal, as though Mr. Babilée had not achieved his full measure of creative confidence. The César Franck score and the Jean Cocteau sets added much to the sensuous delight of *L'Amour Et Son Amour.*

(*continued on page* 33)



Photos by Maurice Seymour

ALICIA ALONSO dancing one "of those who does not wish to escape her fate" in the *Caprichos,* a ballet by Herbert Ross.

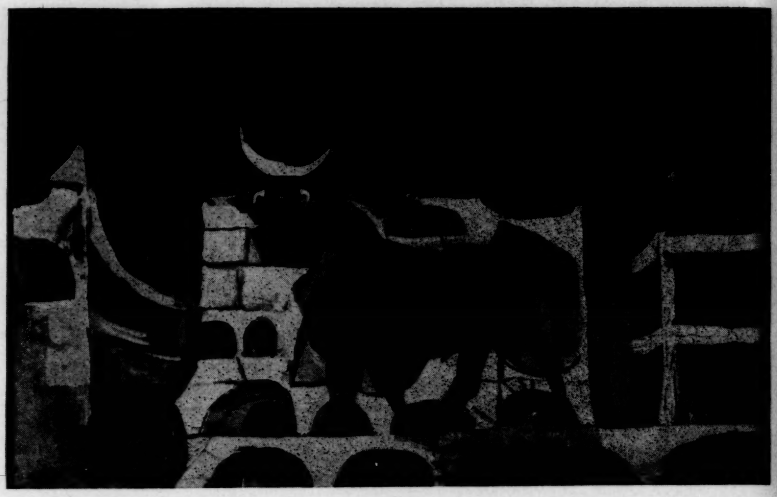


IGOR YOUSKEVITCH dancing Romeo in Antony Tudor's *Romeo And Juliet.*

two sets for ballet

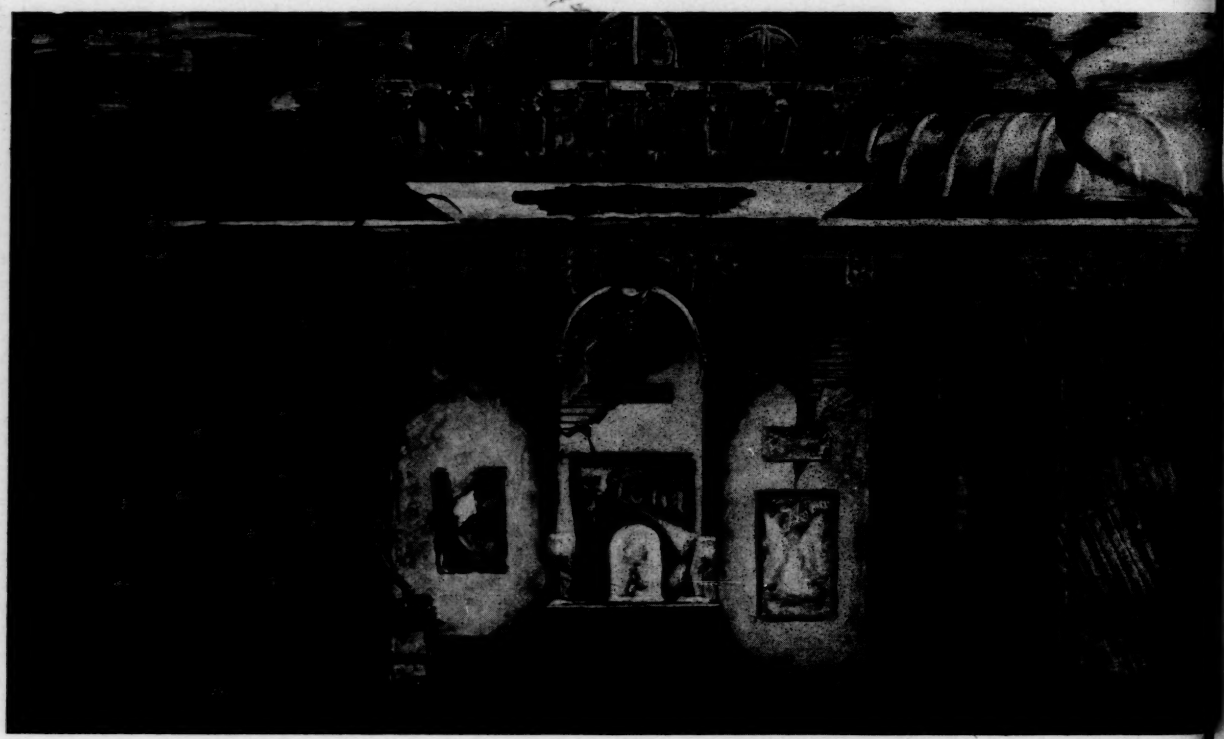
— presented in

Ballet Theatre season



RICO LEBRUN set for *"Circo de Espana."* A monstrous bull, seen through the barreras of the arena and the relics of Roman arches, towers above the action which takes place in Carmelita Maracci's atmospheric ballet about Spanish manners and mores.

JOHN WARD set for *"The Thief Who Loved a Ghost."* One of the three sets for the ballet done in collaboration with Herbert Ross. John Ward conceived an atmosphere of frayed and tattered late Victorian elegance for the buffoonery revolving around a crazy ex-ballerina and her stolen jewels, some Mack Sennett cops and robbers, some bogus ghostmaking by an all too alive heroine.



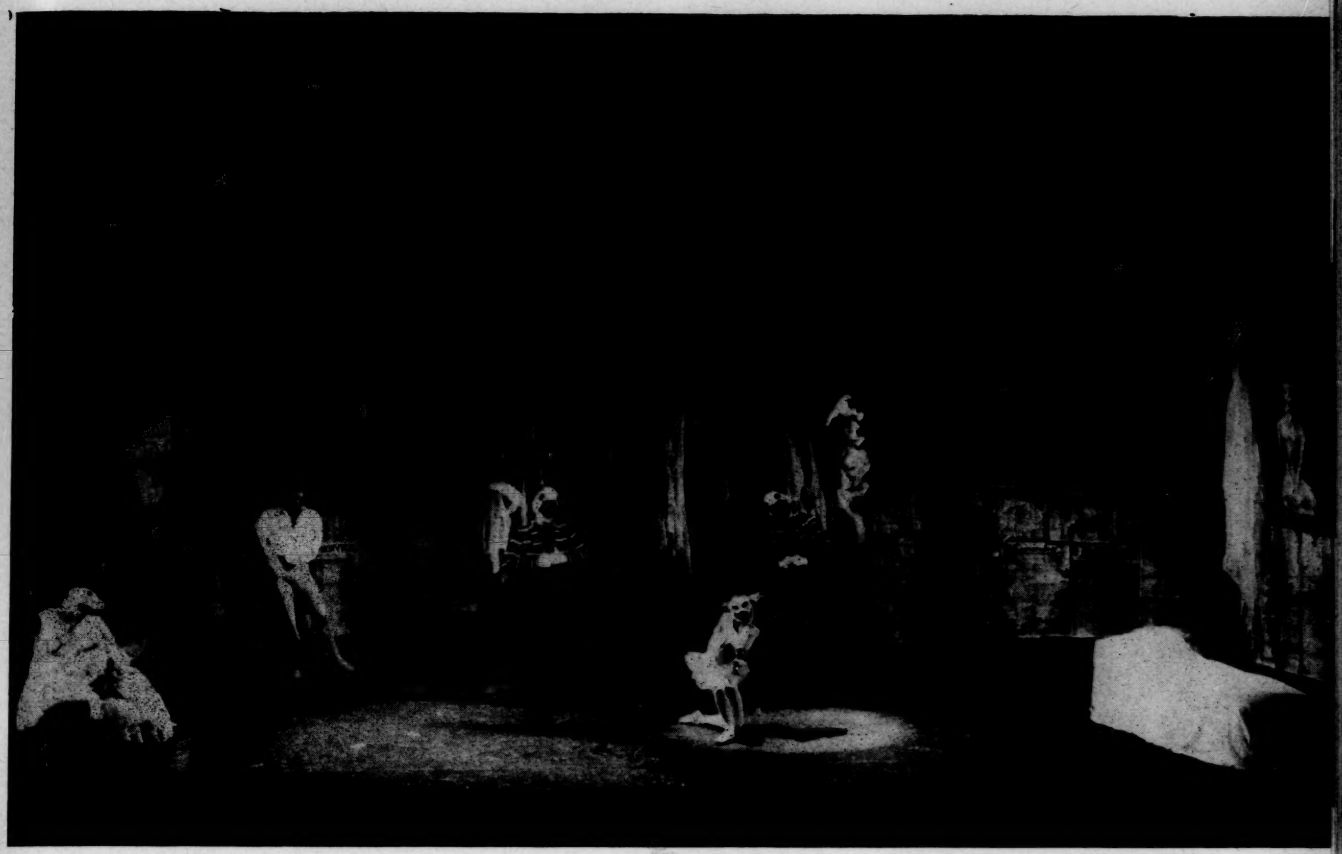


photo by Sedge Leblang ***In the palace of cats:*** **John Kriza and Colette Marchand.**

THE ROLAND PETIT opus, originally created for Ballets de Paris in 1948, was staged for Ballet Theatre by Joan Sheldon, with the assistance of Colette Marchand. M. Petit was engaged by other work in Hollywood; could not be on hand for the American presentation of one of his most important ballets.

"*Demoiselles de la Nuit*" derives from a Jean Anouilh poem; it is an atavisim in terms of the 19th century literary romanticism, the flight into the world of fantasy, peopled by demi-gods, demi-humans. A young man falls into a ruined palace inhabited by cat-faced people, where he becomes enamoured of a cat woman, who loves him, in turn. Sorely beset and mauled by the enraged cat people, the twain escape to live in man's world. The idyll lasts until the cat-woman is inexorably drawn back to the cat people hovering on the roof above their dwelling. Here the lover and the cat-woman expire in the struggle with the vindictive cat people.

photo by Sedge Leblang

Ballet Theatre presents a new

DEMOISELLES DE LA NUIT

On the roof:
Colette Marchand, John Kriza and Eric Braun.

Chapter 3 of the series

American Pioneers In Educational Creative Dance

the natural dance program

GERTRUDE COLBY initiates rhythmic dance programme at Speyer School

Mildred Spiesman, M.A., Ed.D.

The Rule of Traditional Education Challenged

By 1913, progressive education was seriously challenging the concepts and methods of the traditional school. Under the leadership of John Dewey, the rule of superimposed learning was rapidly giving way to the theory that children and adults learned by doing and the education which they obtained was the result of personal experiences.

In a general sense, this belief, which Dewey advocated, was a further development of the school program which Colonel Parker (see chapter 1, November, 1950 issue) had designed during the closing years of the 19th century. But there was one great difference between the work of these two men.

Dewey built his educational philosophy on the concept of experience, as it was related to the intellectual processes of the human organism. Parker's educational concept of experience, on the other hand, was much broader. It was related not only to the intellectual processes of the human organism, but to the emotional and physical facets, as well.

Thus, in the progressive methods of education which Dewey succeeded in installing in American schools were, like the traditional methods, directed solely toward the development of the mental component of the Self. The growth of the physical and emotional areas necessary for the harmonious development of the total Self were considered unessential. As a result of this belief, the materials which could have been used to help the total growth of the human organism were ignored by the majority of school administrator and teachers. The numerous areas which could have been used as tools of self-expression were, in the main, unexplored.

SPEYER SCHOOL Experiments with rhythmic movement as part of educational plan . . .

There were, however, a few schools in which John Dewey's concept of experience was broadened to include not only the education of the mind but of the body and the emotions as well.

In 1913, Speyer School, demonstration School for Teachers College, Columbia University announced the addition of Gertrude Colby to its staff. The position which she was to fill was definitely unique. Working under the supervision of Thomas D. Wood, Director of Health Education at Teachers College and E. Horne, principal of Speyer School, Colby was requested to develop a rhythmic movement program that would be an integrated part of the overall school program.

Neither Wood nor Horne knew clearly the type of movement program they sought. Experimenting in a new educational area, they could only give the young teacher three rather obscure criteria which she could use as guides in the formulation of her plans. Both of these educators agreed that program using the natural movements of the children was of primary import. Secondly, they insisted that the plan permit self-expression; and last, it had to be capable of integration with the total school program.

Early Training of Little Value in New York

When Gertrude Colby accepted this assignment, she undertook a prodigious undertaking, for nothing in her own educational training had prepared her for it. Born in Minneapolis, Minnesota, she had early in life developed an interest in the teaching of physical activities, and on reaching college age, elected to enter the school of Medicine at the University of Minnesota, which offered a meagre program in physical education. However, shortly after registering as a student, Colby found the program unsatisfactory for her needs and in 1910 withdrew to attend the Sargent Normal School of Gymnastics, located at Harvard College, Cambridge, Massachusetts.

Under the direction of Dudley Sargent, this school, during the early

(*continued on page* 42)

mexico produces a new triumvirate

LIMON, CHAVEZ, COVARRUBIAS

By Walter Terry

(Dance Critic — New York Herald Tribune)

THE curtain rose, March 31, 1951, on the opening performance of an ambitious season by the Ballet Mexicano. The Palacio de Ballas Artes in Mexico City was jammed for the occasion. Excitement and eagerness prevailed, for three of Mexico's most celebrated sons were to take part in a venture designed to disclose the quick, yet carefully charted, ascendancy of Mexico's dance art.

Special interest was centered upon the production of "Los Cuatro Soles" (The Four Suns). Here was a truly native theme based upon a pre-Conquest myth of the destructions of the world; here was a work peopled with such heroic figures as Quetzalcoatl, god of light and of goodness, and Tezcatlipoca, god of darkness and evil; here was a production which called upon the performing skills of more than sixty Mexican dancers and more than eighty Mexican musicians; here was a creation born of the talents of Carlos Chavez (composer), Miguel Covarrubias (painter) and Jose Limon (choreographer), Mexico's new triumvirate.

In the long view, it matters but little that "Los Cuatro Soles" was not a flawless work, that it had moments of weakness as well as moment of grandeur. What matters is that "Los Cuatro Soles" represented a new peak of accomplishment in Mexican theater dance and augured still greater accomplishments through the directorial capacities of the Messrs. Chavez, Covarrubias and Limon.

Behind this particular production and behind a season which featured other new works by Mr. Limon and by choreographers residing in Mexico, lay months of planning, years of preparations and of visions. Mexico had always possessed a rich treasury of folk and ceremonial dance. Furthermore, the nation had welcomed visiting troupes of dancers, engaged such artists as Anna Sokolow and Waldeen to guide or assist in carrying out teaching and performing schedules and had steadily fostered native dance talents.

When Jose Limon, American dancer, returned to the land of his birth a season ago to appear with his own company in his own repertory, his success was so immediate that no one in the Mexican dance world wanted to let him go. He left, of course, but he agreed to return to be the third figure in the triumvirate. Chavez was the general director of the National Institute of Fine Arts. Covarrubias was chief of the Institute's department of dance. Together the two had planned an ambitious program of dance in the theater, in education and in research. For the first plan to succeed, a great choreographer was needed. He must not only be a choreographer but also a star (there are box offices in Mexico too!), a capable director and, most important, in harmony with Mexico's dance desires. Limon, obviously, was the man.

The season just past witnessed the triumvirate in full action. From the Academy of the Mexican Dance, founded in 1947, dancers were selected for the large ensemble. Independent dance groups, with their leaders and corps de ballet members, were united, pooled, even fused for the occasion. Here, then, was Ballet Mexicano. Except for one number, which was balletic in style, the creations were realized in terms of modern dance. But in the majority of the offerings, modern dance was colored, highlighted by folk elements in order that Mexico might speak in its own art-dance idiom of its legends, its history, its present and of its dreams and its hopes.

For "Los Cuatro Soles", with its tale of destruction of the world by Water, Wind and Fire and of the battle of the two gods to gain control of the survivors, Chavez had revived and revised a score he had done some years ago on the very theme. Covarrubias, doubling as an artist and as the dance department's chief, designed the four monumental sets and Mr. Limon, the choreographer, danced Quetzalcoatl to Lucas Hoving's Tezcatlipoca. Mr. Limon also, aside from overseeing the entire season, produced the sweet "Tonanzintla", also with decor by Covarrubias, and "Dialogos", dealing with Montezuma and Cortez, Juarez and Maximilian.

These works and the creations of other Mexican choreographers made for a season which was rich and varied and Mexican. But Mexican dance was not intended to be circumscribed by the walls of a theater. The theater might be a goal and its models Limon, Chavez and Covarrubias, but undiscovered talent far from the theater required help. Under the direction of Mr. Covarrubias and with a portion of that governmental subsidy granted to Mexican dance, education and research are nurtured. Ten schools in Mexico City now have dance classes provided by the department of dance and twenty teachers, graduates of the Academy of Mexican Dance, are busy teaching, training and discovering. Some of their discoveries will, of course, find their ways into Ballet Mexicano itself, keeping it ever young, ever vital.

But Mexico is not Mexico City and so the department plans to expand its educational programs to take in the regional schools, to bring dance training to all the students of the nation and, in turn, to find new dance and dancers for the national company. As big as this teaching project is, Covarrubias will not permit it to obscure the program of research, for if Mexican dance is to grow in content as well as in numbers, the dance lore of the people must be studied, recorded, analyzed, codified and passed on to students, performers, choreographers, critics, historians. At the present,

(continued on page 40)

The four suns

a Mexican legend in ballet

with choreography by Jose Limon

decors by Miguel Covarrubias

score by Carlos Chavez

LUCAS HOVING and Jose Limon as the brother gods in struggle over the making of the Universe.

JOSE LIMON, as the Plumed Serpent, in the prologue to *The Four Suns:* with Evelia Beristain and Xavier Francis.

LOS CUATROS SOLES — or — The Four Suns — is a four-part ballet spectacle created by Jose Limon, in collaboration with Miguel Covarrubias and Carlos Chavez for a season of ballet sponsored by the government of Mexico in Mexico City, March-April, 1951.

This ambitious and significant work is based on the antique legend of the creation of the Universe, as understood by the pre-Hispanic Aztec and Toltec peoples.

In this legend the world was created and destroyed three times (each time represented by the symbol of a Sun) and the fourth is understood to be the present state of creation, the enduring one.

The creation and destruction of the first three worlds (or Suns) emanated from the struggle between the brother gods *Quetzalcoatl* (the Plumed Serpent), god of light, the symbol of benificence and peace, and *Tezcatlipoca*, god of evil, symbol of darkness and barbarism. Their struggles produced volcanic eruptions, deluges, earthquakes and other catastrophes.

The four "Suns" are: 1) Sol de Agua; 2) Sol de Aire; 3) Sol de Fuego; 4) Sol de Tierra (Water, Air, Fire, Earth). It is this last "Sun" (or state of creation) which differs choreographically from the first three in being less ballets based on myth, than in being a simple dance ritual, extolling Mother Earth.

The principal dancers in this prodigious theatre work, staged at the Palacio de Bellas Artes, were

JOSE LIMON	as Quetzalcoatl
LUCAS HOVING	as Tezcatlipoca
EVELIA BERISTAIN	as La Madre-Tier
XAVIER FRANCIS	as El Padre-Cielo

These principals were augmented by a cast of over thirty dancers from the Academia de la Danza Mexicana, some of them greatly distinguished artists in their own country.

dances seen in musical comedy of the season

from Olympus to Broadway

by Helen Dzhermolinska

THERE is a hole in the head of the musical comedy theatre. Designers with flair it has; ditto to a lesser degree composers. Choreographers of imagination it has in abundance, because where else do these go if not where the dollar beckons more seductively? For the same reason the musical comedy theatre attracts virtuosi dancers and voices. It even has a growing quantity of angels rushing feverishly in to invest their dough in a stake that usually cleans up for them.

What, then, hasn't it got? It hasn't got writers, that's what it hasn't got. Where are the inventive playwrights hiding out? Have they all fled to the hills of Haiti and Sicily to produce introspective fiction for Vogue and Harpers? What, for instance, happened to the prodigal who wrote *Lend An Ear* to the greater glory of musical comedy? His ilk is missed.

The producers' leaning and insistence on *formula* has had plenty to do with bringing down this pox. By way of escaping from the trap of formula, they have found a new formula, one which sometimes brings felicitous results, sometimes not. This consists of writing a musical around a best seller piece of fiction, or resorting to short story classics like those of Damon Runyon.

Consider the seasonal crop. The best of the book musicals depend on such sources: *THE KING AND I* (Anna and the King of Siam); *A Tree Grows In Brooklyn* (from novel of the same name); and the Runyon epic, *Guys and Dolls*. Others, like *Bless You All*, which passed away, cursing, early in the season, like *Out of This World*, which took Amphitryon out for another goosing, like *Make a Wish*, a mutation of Molnar's "The Good Fairy", and *Call Me Madam* are mixed examples of important originals or frayed re-write jobs on good originals.

Is this why ballets in musicals have a way of seeming important? Because they are surrounded by a vacuum? I should hate to suggest this, as I believe the validity of some of these dance operas could stand the test of performance independent of their parent plays. Think of a company with a repertory of musical comedy ballet all the way from Balanchine's "Slaughter on 10th Avenue" to Michael Kidd's crap game divertissement in the current *GUYS AND DOLLS*. Well, you think about it.

In the current season, the closest approach to orthodox ballet is Jerome Robbins' opus for *The King and I*, called "The Little House of Uncle Thomas". You have already guessed that this is a Siamese variation of the immortal "Uncle Tom's Cabin", but not unless you see it can you savour the choreographer's fine respect (as conveyed by the structure of the ballet) for the groping innocence of the Siamese court ladies who read the recitative for an audience of Siamese royalty and their guests.

GUYS AND DOLLS — Just a few guys in pursuit of the tantalizing dice — a ritual dance conceived by Michael Kidd.

Because the chief narrator is Tuptim, a concubine in rebellion, her attitude toward the slavery in the story gives keen poignancy to the action. The ladies of the harem, who have never seen a darkie in the cotton fields, who do not know what ice *is*, although they have been instructed in its physical properties by Anna and the King, manage to convey the escape of Eliza across the ice with real evocative power. When the snow begins to fall on Eliza, masked dancers come forth carrying paper cutouts in the shape of snow crystals, mounted on long sticks, which they propel through the air over Eliza's head.

Too much cannot be made of the high skill of Yuriko, who dances Eliza with regard for Siamese protocol and nuance on the one hand, and on the other for laughs (for *you*, in the audience). Too much cannot be said for that divine trifle when Michiko, as the angel of Buddha, descends from heaven by a ladder and taking the hand of Eliza, teaches that lucky mortal how to walk on water, a trifle which Robbins turns into a Cambodian ice skating act.

. . . from Brooklyn to Siam

A TREE GROWS IN BROOKLYN — Ghouls, Fulton Street tarts, pimps, acrobats and sidewalk actors; Williamsburgh at the turn of the 20th century, and Johnny Nolan's life resolved into a Hallowe'en saturnalia; these are the fabric of Herbert Ross' ballet in this musical play.

Although Robbins has never given previous evidence of mastery of Cambodian genre dances, the form in which "The Little House of Uncle Thomas" is devised suggests a quick grasp of the essentials of Eastern dance, and a skillful job of grafting these essentials on the body of American "modern", mute testimony to the choreographer's gift for picking clean the brains of the Oriental "consultant" with whom he worked on the beginnings of this ballet. Perhaps Mr. Robbins could not compose an authentic Cambodian dance drama, but what Cambodian could produce a "Little House of Uncle Thomas"?

Other principals besides Yuriko and Michiko, who evoke a few non-Siamese yaks, are Dusty Worrall as Uncle Tom, Ina Kurland as Topsy, Shellie Farrell as Little Eva, and Gemze de Lappe as King Simon of Legree.

From way down south in Angkor Vat and environs, look away to the heights of Mount Olympus where mother of the gods Juno is in age-old pursuit of her amorous spouse Jupiter. The amours of Jupiter have been good for kidding long before St. Subber and Ayres produced *Out of This World*. Several versions of "Amphitryon" essayed the subject; and a few years ago Roland Petit devised a ballet on the same, called "Les Amours de Jupiter".

The seduction by Jupiter of a mortal named Helen may have been infinitely gratifying to the participants but to the audience which watched, the pagan saturnalia (by grace of Hanya Holm) which took place outside the walls of the lovers' chamber, was infinitely more exciting.

At the moment when Jupiter's chase is crowned by success, Night, embodied by Janet Collins, draws the curtain that covers the Greek hilltop with a canopy of stars—and from this landscape of rock, forest and archaic ruins overlooking the Aegean Sea springs a company of nymphs and fauns, gods and goddesses playing truant from Olympus, to seethe in furious action across the scene. Beginning with darting figures dominated by flickering tensions, they spurt in great, soaring lifts ending in descent to earth, prone and rolling as if in combat, to quick, breathless rhythms like the sound of a heartbeat; half-animal, half godlike creatures trot and scamper in pairs on all fours, their seats bouncing off the ground as an aid to locomotion, their eager faces turned to the stars.

As the tension mounts in more emphatic rhythmic accents, with great compulsive charges and runs, with off-balance turns on the ground and in the air, the concourse is driven as if by a wind back and forth in space, until suddenly, a cloud of repose settles upon the scattered couples, the door of the bridal chamber opens and the bride comes forth.

The choreographer is to be congratulated on a piece of impressionism, the like of which is seldom to be found in ballet. No little credit for the power of this ballet goes to composer Cole Porter, who in this, as well as the ritual dance around the altar of Jupiter in Act 2, proves his understanding of the requirements and niceties of dance. Music for these two major dances are arranged by Genevieve Pitot, and it is hard to tell where Porter leaves off and Pitot begins, and vice versa, but whoever did it is responsible for no small part of the magic.

The ritual dance in Act 2 takes place in the grove of Jupiter on Jupiter's day, and to this altar, still revered in modern Greece, come the men and women who seek his favour and await his speculative materialization at the stroke of midnight. The men are in Evzone costume, the women in contemporary Grecian dress. They take hands, form a circle around the altar and launch into a running, skipping, stamping affair which follows that most ancient of religious ritual dance forms, the round. The circle

MICHIKO, as a court dancer, performing for the King of Siam.

YURIKO, the Little Eva of the Siamese ballet, crosses the ice, with the divine assistance of an angel from Buddha, danced by Michiko.

THE KING AND I

UNCLE TOM transplanted to Siam by Jerome Robbins. Shellie Farrell, Ina Kurland and Dusty Worrall (in the mask), as principals in the Siamese court ballet "The Little House of Uncle Thomas".

other ports of call:

Paris

Lichtenburg

and the Museum of Modern Art

Make A Wish

Richard Reed and Helen Gallagher among others involved in a Beaux Arts ball in Paris, staged by Gower Champion.

breaks occasionally into descriptive folk dances, somewhat enhanced for the theatre, until the thunderclap appearance of Jupiter, which scatters the worshippers.

Why the boys, on the whole, look better than the girls in both these dances, is a riddle I cannot explain so far this season; perhaps their parts have been composed with more care and sympathy; perhaps they just look better as near-nudes, or more picturesque as Evzones. In any case, such dancers as Barton Mumaw, David Nillo, Glen Tetley are immensely decorative as well as technically proficient. Ray Harrison, although not as decorative, brings the spurting action to a focus by virtue of his superior technical range, but I found his Strephon rather inanimate.

Maria Karnilova in the small part of an Olympian has a brittle daintiness which is dangerously close to inertia, whatever her lyric qualities and technical capacity. She replaced Bella Lewitsky, who bowed out early in the season to return to California. The latter had a more vigorous attack, more sense of character definition. She is missed.

Without question, the most magnificent dancing performance in OUT OF THIS WORLD, in fact, in the whole current season on Broadway, is that of the virtuoso Janet Collins. The extraordinary wisp of a woman who can move as though blown by a wind, who can range from the sensuously animal to the austere, from prankish humour to indefinable pathos, speaks and dances the role of Night in this play. How paradoxical, therefore, that her performance should evoke less of the feeling for the majesty and mystery of Night than the appearance of a Puckish and flippant urchin. Perhaps it is a challenge to compose for such an instrument as Janet Collins: perhaps it is not easy to find a style and a dance to do her justice. The special part to do full justice to her powers as a dancer is yet to come.

If Hanya Holm is at home on Olympus, it takes a Michael Kidd to speak the pungent vernacular of Broadway and this he has done supremely well in a divertissement for *Guys and Dolls*. Damon Runyon's guys and dolls are too well known for discussion here; the action in the play concerns the efforts of a Guy to make a decent living out of a floating crap game.

After one act and some weeks spent in eluding the police, the crap game winds up in a sewer under Broadway, where such guys as Nathan Detroit, Nicely-Nicely Johnson, Harry the Horse and their friends watch the rolling of the ecstatic bones. Like elastic rubber bands springing from a central focal point and snapping back, the player-dancers lunge in and out of a ring which pivots around the ivories. Their dishevelled hair and rumpled clothes, their glazed eyes and faces streaked with perspiration, the indefinable stance and posture that speak a certain Broadway character, are a triumph of representation. The movement shrieks dough, dough, dough, dough, ah!

No great names in dance are listed here and none are needed. The strength of the divertissement lies in the atmosphere conveyed and the pattern of attack and recapitulation. There are other minor dances in *Guys and Dolls*, set in cabarets in New York and Havana, full of the salty flavour of sex and casual good humour. For the guy who perpetrated this choreography, we respectfully wish a future filled with nothing but numbers 7-11.

For all that it is a short trip from the purlieus of Broadway to those of Brooklyn it is a much longer trip from the

earthy, breezy antics of Michael Kidd's ballet to the Grand Guignol piece devised by Herbert Ross for A TREE GROWS IN BROOKLYN. The word Brooklyn may conjure comic connotations in the minds of millions who know it only by a very ripe twanging dialect, but Brooklyn, a many-sided phenomenon on the skirts of the world's largest city, is not only a circus, but a tragic arena where people like those in Betty Smith's book fight a grim battle for survival. In the jungle of Williamsburg, in the rank corners under the Brooklyn Bridge, it is only a two-bit piece or a dime which are guarantee for bread and beer today, and today only.

You cannot always make a comic ballet about such people and this may be the reason for the choreographer's use of the grotesque and sombre elements revolving around a Hallowe'en rout. The ballet is a resolution of the failure in Johnny Nolan's life. Johnny, singing waiter, piano player in a Fulton Street brothel and odd-job man, cannot cope with the demands of the world or fulfill himself as husband to Katie and father to Francie. On this Hallowe'en eve, he fails even in his effort to demonstrate his love for his child, whom he meant to present with a piano as he is cheated out of the prize by the madam of the brothel where he is employed and then ignominiously booted out.

As he reels home, the worse for a few cups that cheer, the shabby and grotesque figures of small children rigged up as ghosts and ghouls for Hallowe'en pranks suddenly acquire the dimensions of monstrous chimera in the growing darkness. All the sordid figures of Johnny's world, the tired harlots, the pimps, the fellow-cafe singers, the butcher and grocer with fists outstretched for Johnny's dollar, all the predatory, the avaricious, the humiliating, the agonizing elements converge upon him as he stands, the pivot of a circle of careening, lurching figures which flail him with kicks and blows. The scene bears a striking resemblance in tone to that in Massine's SYMPHONIE FANTASTIQUE, the march to the scaffold section, in which the poet is mauled and driven along by a mob. The culmination of the Hallowe'en ballet finds Johnny Nolan unconscious and battered, as the chimera disappear into the shadows and the figures of costumed children emerge in their place.

While Herbert Ross, in his brief and interesting career as a choreographer has demonstrated that he can compose dainty and lyric trifles with some of the best, it is in his use and emphasis of the sombre and grotesque that he emerges at his most forceful. His maiden effort for musical comedy is richly Edgar Allan Poe, limited as it is, by the scenario, in composition. Time and further opportunity will best reveal in which medium this young and promising stylist can compose.

(*continued on page* 38)

Bless You All
Valerie Bettis, conceivably caught after hours in a gallery of the Museum of Modern Art, sees a number of paintings come to life — the fancy of choreographer Helen Tamiris.

Call Me Madam
Jerome Robbins takes the cast for a folk dance jamboree in the purlieus of mythical Lichtenburg. The dances are non-mythically Flemish in style.

bourrees sur les pointes

by Eileen O'Connor

Ex. 22 — Demi-plie, in preparation for sousous.

Ex. 22. — Sousous.

Ex. 20 — Bourrees, traveling forward and backward.

photos by Walter E. Owen

The model in these illustrations is Miss PATRICIA BOWMAN

EXERCISE XVIII: BOURREES AT THE BARRE *ANALYZED*

Stand facing the barre, holding firmly with both hands, feet in 5th position, Rt. foot front. *Relevé* (or Sousous); be sure the knees are as taut as possible; place right leg one step to the right, on the *pointe*, moving it not more than 4 inches from the left leg; place the left toe just back of the right, closing the thighs tightly in the original 5th pointe position. (See Illustration A). Continue repeating these tiny steps, travelling to the right side the entire length of your barre. Try to avoid: 1) Turning the legs forward, or in, from the hips; they must be very well turned out. 2) Swinging the torso to either side; the body should face the barre directly. 3) Sinking in the knees, or doubling back on the slippers; the legs and arches must be held with the greatest firmness. 4) Bouncing, an unforgivable fault, and a common one. 5) Leaning on the barre, another common and inexcusable fault. *Repeat entire sequence to the left side with the left leg in front of the right.*

EXERCISE XIX: BOURREES SIDE TO SIDE (Center-floor)

Stand on the left side of the floor, feet in 5th position, right foot front, arms extended to the side in 2nd position. Point the right foot forward, through 4th position, to the right side on the floor, and piqué, placing the left foot just behind it in 5th position. As you do this, raise the right arm, bringing it from 2nd position, forward and up from the center, to 3rd position.

Take six complete *bourrées* to right, counting 1-and-2-and-3-and-4-and-5-and-6-and On the count of 7-and drop to the full right foot, with both arms overhead in 5th position; on the count of 8, point the left toe forward in 4th position, demi-plie on the right supporting leg, bend the body to the right side, with both arms dropped far down to the right side. From this pose, *Piqué* to the left 5th pointe position, and proceed to the left with six *Bourrées*, etc. This exercise may be accompanied by slow waltz music.

EXERCISE XX: BOURREES FORWARD AND BACKWARD

Stand at the far end of your studio facing the wall, feet straight forward and placed together, arms directly forward from the shoulders, palms down. Relevé on both toes, and move directly backwards in tiny little alternating steps: rt., left, rt., left, etc. the entire length of the room. Rest a moment, repeat your *Relevé*, and travel forward in tiny little steps the length of the room. Try to avoid: Bending the knees more than absolutely necessary; bouncing in the torso; letting the legs spread too far apart; leaning either too much forward or backward. Repeat this exercises many times; you may vary the arm-movements by rippling the arms, moving them slowly up and down alternately, or keeping them motionless.

EXERCISE XXI: BOURREES IN COMBINATION WITH ECHAPPES

Stand facing front of the room, feet in right 5th position, arms in 2nd position. Do 4 *Echappés* in place (up to pointes in 2nd, down to 5th, alternating feet in 5th each time). Then do 3 complete *Bourrées* to the right, with the arms in 3rd position, and close in 5th position with the left foot front. Repeat entire sequence to the left side.

(*continued on page* 43)

when the Foxtrot was young

by Oscar Duryea

• *Oscar Duryea, dean of American ballroom dance teachers, whose distinguished career extends back some sixty years, has played a vital and important part in shaping trends in ballroom dancing. We are happy to present his "When the Foxtrot was Young", in which he recounts, in his inimitable manner, the origin of the Foxtrot, and the part he played in making "Fox's Trot" the universally enjoyable dance it is today.*

Just a few years before the Foxtrot's entry upon the dance scene, there had been an excess of Ragtime ballroom dances bearing names borrowed from the Animal and Bird Kingdoms, such as the Turkey Trot, the Bunny Hug, the Grizzly Bear and the Lame Duck. It would seem logical to assume that the name "Foxtrot" was in the same tradition. That it was not — and how the dance grew and flourished is told in this "When the Foxtrot was Young."

Albert and Josephine Butler

THE GREAT CHARM of the foxtrot — even in 1913 it was clear that you could do so much *with* it.

THIS story began about 1913.

In 1913—give or take a year—Harry Fox, a comedian, was doing "hot" trotting dance steps to a popular Ragtime song in a Ziegfeld Follies at the New Amsterdam Theatre in New York.

The song and dance were a hit.

The theatre management, wishing to capitalize on Fox's trot hit, engaged the author of this story to introduce the dance at the Midnight Frolic, at the night club on the roof garden, atop the theatre.

At the time, as manager of the old Colonial Club building on Broadway at 72nd Street, New York, with its several stores on Broadway and its five upper floors, which included two large ballrooms and a large oval dance room—all three going from ten A.M. to usually two A.M. the next morning —and in addition to this, as the active master teacher of its staff of dance instructors—well, some nights, after the day's work was done, I was tired.

Yes, I remember I was quite tired this Fox's trot night, as I started for the "Midnight Frolic".

Arriving at the theatre roof garden at about 11:30 P.M. that night, after the show downstairs had ended, I was asked to dance with the pony ballet girls from the theatre, who were scattered among the patrons sitting at the tables.

We were told, the girls and myself, to run around, in dance position, with little trotting steps, to lively four-four time music.

This went on, at intervals, from twelve midnight, until two A.M.—every time the orchestra played Fox's trot music.

Everytime we danced, I asked the customers to join in and dance the same steps.

After running around, turning this way and that, always on the run, though, with maybe the twelfth or thirteenth girl, I remembered I was tired.

To make this long story shorter, I said to the girl I was then running with—excuse it—dancing with—"Let's do some of this in half time, even if they cut our pay in half." "Sure", she whispered, "it's too fast for these tired business men anyway."

So, we did, we walked a few and ran a few.

That's the way the Fox Trot was born and wasn't run into oblivion. Remember I was tired.

Yes, the customers liked it that way. When they, too, got tired running, they slowed down and walked a few.

This is a condensed version of the first Fox Trot as

(continued on the next page)

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"standardized" in 1914 by a group of prominent teachers of dancing in New York. Description for the man, his partner dances the counterpart. In closed dance position.

Walk 4 slow steps forward on the 1st and 3rd counts of 4/4 time, L. R., L. R., ct. 1, 2, 3, 4,; 1, 2, 3, 4; 2 meas.

4 quick steps forward, L. R., L. R., ct. 1, 2, 3, 4;

4 quick steps, L. R., L. R. turn Rt., ct. 1, 2, 3, 4; ..... 2 meas.

2 slow steps, L. fwd., cross R. behind, ct. 1, 2, 3, 4,;

4 quick steps fwd., ct. 1, 2, 3, 4; ..... 2 meas.

4 slow steps, L. R., L. R., turn Rt. ct. 1, 2, 3, 4; 1, 2, 3, 4; ..... 2 meas.

8 meas.

1 Two-Step, i. e., L. to side, close R., L. back, turn 1/2 Rt., ct. 1, 2, 3, hold 4. 4 quick steps back, R. L., R. L., ct. 1, 2, 3, 4. 1 Two-step, R. to side, close L. ft. to R., R. forward, turn 1/2 Rt. ct. 1, 2, 3, hold 4. L. fwd. cross R. behind, L. fwd., ct. 1, 2, 3, hold 4. R. fwd, cross L. behind, R. fwd., ct. 1, 2, 3, 4, hold 4 4 meas.

Repeat preceding 4 meas. ..... 4 meas.

8 meas.

Eventually the public, still liking the slow timed walking steps, substituted the Two-Step for the quick running steps.

The Two-Step at the time was the universal favorite and was danced to all types of music, Sousa's Marches, Ragtime, Waltzes—any music that was danceable.

The slow walking and the livelier Two-Step gave the variety that added the spice to this 1913 dance.

The author of this story, in the summer of 1914, taught the members at the convention of the Imperial Society of Teachers of Dancing in London, England, the new Fox Trot with the Two-Step, in accord with the public preference—replacing the quick running steps.

The teachers at the London Convention liked the dance so much, and its American way of presentation, that they engaged me for the balance of the week—their convention was for one day and night only— for further instructions. Remember this was their introduction to the modern way of ballroom dancing.

That was the beginning of the Fox Trot. Now it is 1951, and the Fox Trot is still going strong and has many, many varieties of steps, all danced to four-four time music—some of which is played fast, some slow, and some just in medium time.

This more than thirty-five years' interval, from 1914 to 1951, the author hopes to some day fill in, with descriptions of the many other Fox Trots that have added so much to the joy of dancing.

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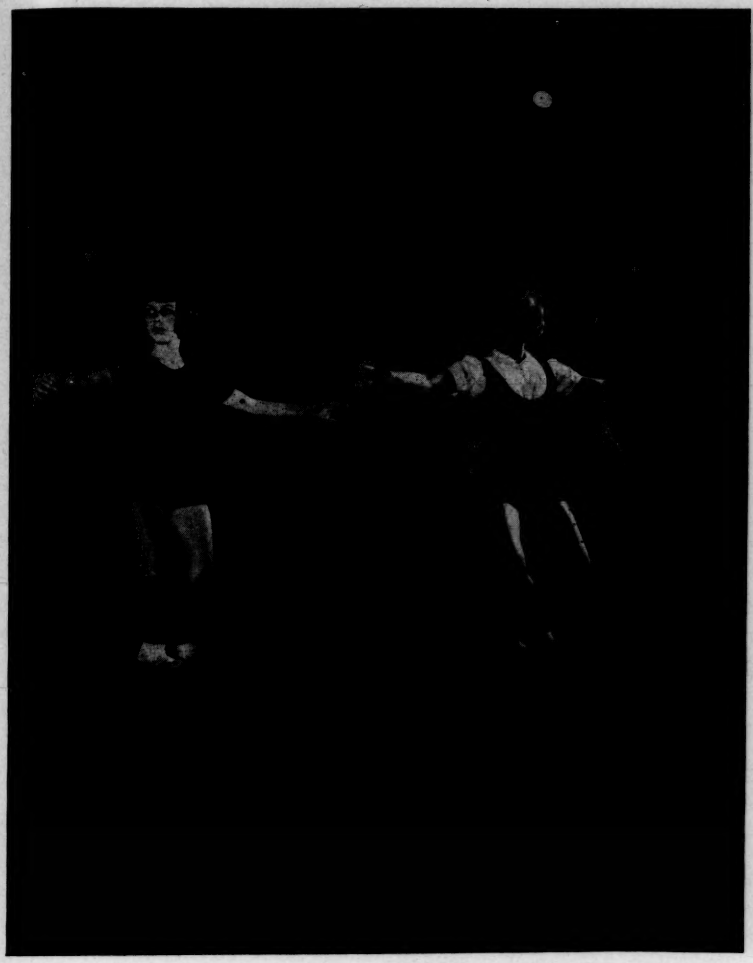


photos by Fred Lyon

"GLISSADE", says the caption below this picture in Ballet for Beginners, "begins with a demi-plie in fifth . . ."

BOOK REVIEW

BALLET FOR BEGINNERS

by Nancy Draper and Margaret F. Atkinson

published by Alfred A. Knopf, N. Y. $3.75

• Here at last is a book about ballet written for young students to help them with their class and home study, and to improve their understanding of what ballet is all about. It has lots and lots of photos and drawings that explain posture, the five positions and the fundamental exercises of ballet training. And, the authors have done it all in such a way that anybody old enough to read it can enjoy the book.

The class photographs, taken by Fred Lyon, show students during real classes as they first attempt plié, battement tendu, frappé, etc., and it also shows students who are a little more advanced, whose backs are stronger, points are sharper and turn-outs improved. The pictures are taken in action and one can see that the students are serious and that they are getting fine training.

BALLET FOR BEGINNERS illustrates every part of a beginner's class from the dressing room and what children wear, through the technical exercises at the barre with accompanying description and correct French pronunciation. There is a chapter on Home Practice which will be a great help between classes. This section, too, has many pictures showing the proper way to work at home, as well as examples of music from famous ballets which may be used for practice.

Then, because students always want to know more and more about dance, there are several short biographical sketches of famous ballerinas, and a description of the different kinds of people who work behind the scenes in the theatre. An important historical chapter tells How Ballet Began, and a picture story makes clear the difference between classic, romantic and modern ballets. There is a chronological list of Great Names in Ballet; a Dictionary of Ballet Terms for Beginners and Budding Balletomanes, and recommendations for a Ballet Bookshelf.

In fact, the book is a real treasure-box of information for budding ballerinas, interested mothers and beginning balletomanes. It is simple, clear and crammed with the kind of information that makes young dance enthusiasts happy.

Dorathi Bock Pierre

Linda Edwards and stage lighting

by Regina Woody

Linda Edwards stood alone in the empty theatre. Her letter of introduction to Phyllis Bentley, designer of stage-lighting, was clutched in her right hand, but the beauty of the stage, a soft shimmering unearthy blue light in which the solo dancer seemed to float, kept her spell-bound. Linda knew Miss Bentley was here somewhere in the darkened auditorium as the stage doorman had said, but she had neither the will nor the desire to find her. The grace of the dancer moving in this softly radiant light was magic. Linda could neither move nor speak.

"Strike. Work-light. Hour out for dinner. Be back on stage at seven." The voice of the stage-manager mingled with that of the ballet master. The visionary blue light vanished. Radiator pipes, a hundred ropes, angled scenery, men in overalls, and the brilliant dancer, now a tired girl in shabby gray leotards, became visible to Linda in the harsh glare of unshaded incandescent bulbs.

"Whew," Linda said aloud, her mood broken, suddenly aware that she was here for an interview with a woman whom she had never met but whose ability she admired very very much. Suddenly she felt a little hesitant. How forward she had been, begging her dancing teacher to arrange an interview for her with so important a person.

"Hello, there." A slim woman with unruly short hair in a well-tailored tweed suit was coming towards her. "You must be Linda Edwards," she said, taking Linda's hand. "Come and sit down. Miss Wyman tells me that you are interested in stage-lighting and that you are going to help her plan it for her recital and want me to give you some help? Is that right?"

"It certainly is," Linda said as she followed Miss Bentley to a seat in the tenth row center of the orchestra beside which stood a little table laden with a big loose-self note-book, a small teletalk and a goose-necked lamp.

Miss Bentley sat down and patted the seat beside her. "Now we can talk," she said. "Just what did you want to know?"

"All you can tell me about stage-lighting in an hour," Linda said. "I have always liked working with electricity and lighting fascinates me. I'm quite sure I'd like to do what you do when I grow up."

"I see," Miss Bentley said. "Excuse me a moment." She snapped the switch on the teletalk and said, "John, when you go out to dinner will you please bring me back a chicken sandwich and a bottle of milk?" Click went the switch and the box said, "Okay. Sure." She turned back to Linda. "I can tell you very little about lighting in an hour," she said gently, "but I'll try to give you some of the important points. First of all can you tell me what *you* think light should do in the theatre?"

Linda hesitated a moment. "Why, it's to make things look pretty and show the dancers dancing, isn't it?"

"I suppose that will pass for a first try," Miss Bentley said, "but the most important thing is for the audience to be able to see what is going on. Unless they can see they cannot be affected by it and will become bored and restless. However, light does a great deal more than make things visible. It can create a mood, smooth transitions in a dance, and point up the emotional reactions of its characters. Not only can light show the pattern of the choreography, it can contribute to it. Light can reveal the very nature of the dance and comment on it."

"Oh, I know what you mean," Linda said almost bouncing up and down in her delight at understanding. I saw Giselle and I loved the cold blue light in which the willies moved liked unearthly spirits. Then Albrecht was on his knees mourning. The scene was sad and gloomy, all the light was apparently the same etherial blue. I don't know when it started but suddenly I saw a faint rosy glow coming from the silvery water on the backdrop. It was just enough to let me know that morning had come, that Giselle had to disappear, and Albrecht must now face the day, alone."

"It is quite true that lighting can give atmosphere and promote understanding of a ballet," Miss Bentley agreed. "Used one way a color may mean one thing, used another it may mean something quite different. The mysterious shadows in ORPHEUS are lavender and blue, later the sky turns red to extend the mood of the Dance of the Furies while the pinks and lavenders in SYMPHONY in C are fresh and bright and make the stage a place of gaiety and brilliance. There is a soft glowing light in SERENADE while LA VALSE is performed in as romantic a reproduction of candle-light as we could get on stage."

"I'm beginning to understand how much there is to lighting," Linda said. "I saw ILLUMINATIONS and I was fascinated at the way the beam of light played about that poor unhappy genius. It seemed to show his very thoughts and reveal his hopes as well as his fears."

"That's exactly what we hoped that beam would do," Miss Bentley smiled at Linda in appreciation. "I'm glad you recognized it, for that means you are sensitive to the values of light and will do well working with it when you know more about it. There's another thing to remember when you plan

Ed. note: This is the third of a series of fictional stories about dance vocations by Regina Woody, author of *Student Dancer*. It is based on a letter by Nancy Gibson of Madison, Wisconsin, entered in the Young Dancer "What Dancing Means To Me" Contest. Nancy will receive a copy of *Student Dancer*, autographed by the author.

• • •

JEAN ROSENTHAL, shown in the action picture at right, is actually such a person as the "Miss Bentley" of our story. She is the official lighting and technical director for the New York City Ballet Company, as well as for numerous other organizations and performances. Here, at a light rehearsal on stage at City Center, she is indicating to an electrician just where she wants the spotlight directed. Miss Rosenthal is very highly regarded for her trained skill and talent in contributing to the magic of theatre performance.

photographed by Marvin Koner

lighting and that is it need not always be used to pick out the principal dancers. Don't always have your soloists dancing in a bright saucer of light. Use light to model and show form. Try to get your dancers to use light like Martha Graham. She plays with it and uses it to emphasize her meaning. When a dancer can use light as Martha does she adds to what the stage-lighting designer can do. Of course you will have to work out what you want to say in light and then select the equipment which will do the work the best. Border-lights, spot-lights, olivettes—" Miss Bentley stopped to explain olivettes on seeing Linda's blank look. "Olivettes are just big flood-lights set behind a canvas back drop of a window, a door or a panel to give diffused light from behind."

"Oh, said Linda. "I see. I'm beginning to be afraid I won't be much help to the electrician at the recital. There's so much to learn before I can tell him what I want him to do. Goodness, Miss Bentley, will I have to join an electricians' union in order to be permitted to work in the theatre when I become a professional?" She asked the question as the stage-manager loped up the aisle and handed Miss Bentley a paper bag containing her sandwich and milk.

"No," Miss Bentley said, smiling. I'm not a member of an electricians' union. No stage-lighting designer is. We are members of the Scenic Artists' Union. I'm not allowed to touch any of the lighting equipment myself. I write what I want the electricians to do in every scene here," she pointed to her loose-leaf note-book. "The lights are numbered and cued to the music. However, the electricians will work from blueprints or cue sheets which will be made up later. In my note-book the directions look like this," a stubby finger with short unpainted nails tapped a typewritten paragraph. Linda read. "Thirty-seven to full. Master out. Amber foots to five. Second border to 17. All auxiliaries—"

"It's terribly complicated, isn't it?" Linda asked nervously "I had no idea when I asked you to tell me about lighting that it was so technical. Do you suppose I can ever learn all I need to know?"

"Of course you can," Miss Bentley said briskly. "First you must graduate from high school, though, than a good college. After that, graduate work where stage-lighting is properly taught. I went to the Yale Drama School for graduate work. Perhaps you will go there, too. By the time you graduate you will know something about lighting, but a lifetime is not enough to learn all you need to know," she added seriously. "There are limitless possibilities in stage-lighting. Once you begin to do original work with light you will find you can create your own private universe."

"My, but that sounds impressive," Linda said. "When I've learned something about lighting five or six years from now may I come back and watch you when you're designing a production?"

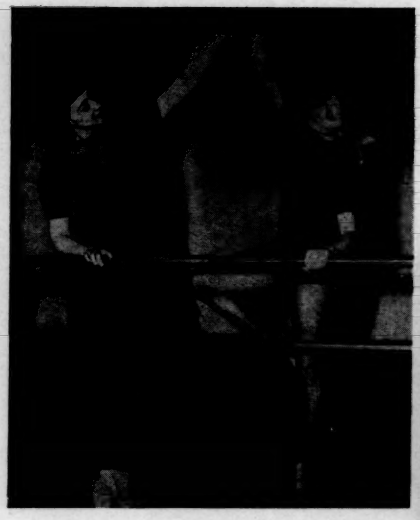
"Of course you may," Miss Bentley said. "Bye, now." The paper bag crackled; the stage began to fill with dancers. The man at the piano cast aside his newspaper and began to rearrange his music. The dinner hour was over.

"Thank you again," Linda said softly. "I'm very, very grateful." Miss Bentley nodded, but she didn't speak. Her eyes were on the stage; she was listening to the teletalk. Rehearsal had begun.

young dancer section

news and views

1. CBS-TV has inaugurated a five-a-week half-hour educational show called *"It's Fun to Know . . ."* Each afternoon at 4:30 a different subject is presented. On Fridays the instruction is in dancing. Here, in rehearsal for a section of a program where the Charleston will be taught, are Madeleine and Jerry Latham, Bernie Kurzinski and Bill Reddy, Carol and George Sevchuck and Madeleine Wagner with Daniel Sciretti. They are all pupils of the Fred Astaire Studios and they are being instructed by Mr. Columbus of the same school.



2. Pat McCoy comes from Casper, Wyoming. Earlier this year teacher Nina Youshkevitch went to Casper to do a ballet with local dancers. Pat, who was one of the performers, is shown with Miss Youshkevitch at the Shurman School in New York where she is now studying.

5. Sandra, 13, Mary Ellen, 10, Linda, 7, and little Donna Schultz, 4, are the enthusiastic dancing daughters of teacher Geraldine Hoffman of Buffalo, N. Y.

3. In Louisville, Kentucky, the Lilias Courtney Ballet Company presented its annual performance on March 9th and Barbara Bettinger and Bill Lee Weber were featured in "Orpheus", choreographed by Ellis Obrecht. They're shown in costume at studio rehearsal.

4. With the coming of warm weather the Tosia Mundstock Dance Group in Dearborn, Michigan, takes to doing their rehearsing out-of-doors.

SPECIAL NOTICE

In the July and August pages of the Young Dancer Section we shall present outstanding pictures of 1951 Spring recitals throughout the country. Pictures will be chosen for interest and good dancing. Remind your teacher that we would like pictures of her school recital, with dancers identified wherever possible.

To appear in the August issue, photos must be received no later than June 21st.

TELL YOUR TEACHER AND REMIND HER!

ballet theatre in review

(*continued from page* 12)

The third French importation was the much heralded *Les Demoiselles de la Nuit* (Ladies of Midnight). The ballet was based upon a foolish but sweet little story by Jean Anouilh about some cats who cavort as humans until the stroke of midnight — and how one of these cats, a pretty little female, marries a mortal man. The ballet ends in death for both of them, when she obeys the call of the wild and returns to her rooftop companions.

Unfortunately, this slight and romantic idea has been stretched into a pretentions three-act opus. Since choreographer Roland Petit is at his best when he is strongly sustained by story, and since there isn't enough story in LES DEMOISELLES to go that far, there are tedious stretches of sheer padding.

The high point of the ballet was the appearance of Colette Marchand as the lady cat. Miss Marchand, who is well known for her activities with Petit's Les Ballets de Paris, is a strong and zestful dancer with a piquant individuality and stage command. That she lacks nuance, however, was strongly indicated by her subsequent performances in Tudor's *Lilac Garden.*

The luckless young man was played earnestly by John Kriza, Ballet Theatre's perennial "nice young man next door." Eric Braun as the Cat Baron and Angela Velez as the Black Cat brought spirit and color to their rather ill defined roles.

Upon first hearing, the Jean Francaix score seemed colorful and lively with its cat-mewings and general air of animated scramble. But on further hearing, it wore as thin as the ballet. The same was true of Léonor Fini's sets.

In the same vein of animated nothingness was Herbert Ross and John Ward's *The Thief Who Loved a Ghost* (optimistically subtitled "An Entertainment"). Here, too, was a charming and silly scenario, the kind that would make a fine skit in a musical comedy, stretched lifeless through three scenes.

For Ross and Ward, choreography is only part (and sometimes a relatively unimportant part) of a structure which relies heavily upon devices of decor and costume and outlandishness of characterization . . . all of which is perfectly admissable and workable provided that it is in the hands of craftsmen who know how to make a dramatic plot advance dynamically rather than accidentally.

The story of the ballet is that of two mad ex-ballerinas who deck their niece out in a ghost costume so that she can frighten the thief who has been stealing their jewels. Love intervenes, and the girl finds a way to help the thief evade the police. Needless to say, she departs with him.

The ballet was delightfully cast with John Kriza as the disarming thief, guest artist Ilona Murai as the violently mad sister, Lucia Chase as the gently mad sister, and Ruth Ann Koesun as the little ghost-girl. And the sets by John Ward with their cobwebby Victorian flavor were boldly theatrical and frought with clever mechanical and lighting contrivances. Unfortunately, instead of being a help, they made the choreographic and dramatic structure seem all the more undernourished.

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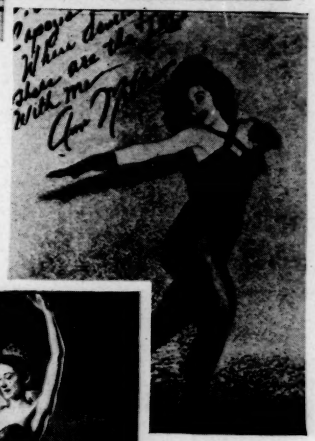

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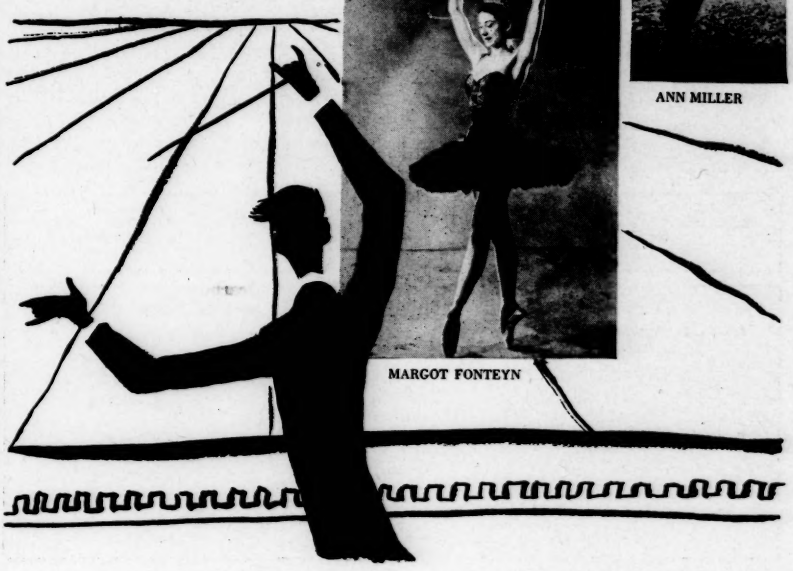

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Many wondered how Carmelita Maracci's highly personal and essentially intimate concert art would fare in a transition to tthe broader medium of ballet. The transition should in time be highly effective.

A series of Miss Maracci's concert pieces—solo and group—have been combined in a suite entitled *Circo de Espana* (Spanish Circus). They are given continuity by a pretentious program note and by a handsome stylized decor and costumes by Rico Lebrun. Like the dances, the decor depicts the atmosphere, rather than the literal locale, of a bull-ring. And fittingly, it is dominated by a huge bull.

The dances themselves mirror the conflicting dignity and depravity of the Spanish spirit. There is a rebellious opening trio full of heel-beats and high-drawn arms for three women. There is a restless bullfight pantomime for four women watched by three others with fans. There is a bawdy trio for a bullfighter and two loose women. And there is a chaotic closing trio for a parasitic woman leaning on two young girls. Miss Maracci, who guest starred on the opening program, also included her own tender and lonely solo of the Maja and the Nightingale. But when she terminated her guest appearances and Allcia Alonso took over her role, this solo was omitted. The omission strengthened the sequence by keeping it in a theatrical, rather than introspective, plane.

When Miss Maracci performed in the final "Portrait in Raw Espana" trio, one felt that the principal character's coarse disregard for the people around her, while integral to the characterization, was in some way suggestive of Miss Maracci's own personality. And so the portrait was almost too revealing. But Miss Alonso, incomparable artist that she is, managed to stylize this highly personal, almost improvisational material. When this same paring down and stylization takes place in the remaining sequences, there will stand revealed the heart of Spain, in ballet terms.

Paul Godkin deftly caricatured the brash, egocentric bullfighter. Virginia Barnes and Jan Hollar were effective as his companions, and Charlyne Baker and Angela Velez were equally so as supporting (literally) dancers in Portrait in Raw Espana. Rico Lebrun's costumes were an exciting adventure in warm color and linear inventiveness.

With a bow to the dictums of sound programming, Ballet Theatre also added two abstract or musical ballets. Neither was really worth the trouble.

William Dollar's *Concerto* was a further revision of his *Constantia*. With Chopin's Piano Concerto No. 2 in F Minor to sustain them and Robert Davison's backdrop of windswept trees to add a note of pastoral turbulence, the dancers made pretty patterns. But some how Mr. Dollar failed to penetrate to the dynamic core of the music. The dancing was based rather superficially upon its melodic structure. The result was decorative, pulseless movement with here and there a hint of theme superimposed to add interest not intrinsic to the choreography. Even Alicia Alonso and Igor Youskevitch, who make a positive impression in virtually anything, seemed to flounder.

One of the most satisfying aspects of Alicia Alonso's dancing is her ability to make long phrases meaningful by sustaining them as

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though on one unhurried breath. We looked forward to this musical approach in Miss Alonso's own composition entitled *Emsayo Symfonico* (Symphonic Essay). It was not there.

Miss Alonso used the Brahms Variations on a Theme of Haydn to create a musical abstraction in what was probably meant to be a noble classic style. But it was static rather than noble; conventional rather than classic. In an attempt to achieve some sort of fluidity, Miss Alonso often had her dancers work in canon form. But instead of looking like a canon, it seemed as though they merely weren't starting on time.

Of no help was the decor by Irene Sharaff. It resembled a gigantic ad for marblized linoleum.

Enrique Martinez, one of the younger members of the company, hit upon the charming idea of composing a pas de deux in Cuban style. And he was given the finest dancing material available (Youskevitch and Alonso) to work with. In addition, he had the costume collaboration of Saul Bolasni, who created a dashing red velvet tutu for Miss Alonso and an equally dashing set of brown tights with ruffled arms for Mr. Youskevitch. There was also a noisy but bright score by Amadeo Roldan.

But Mr. Martinez was not true to his witty idea. Instead of throwing convention to the winds and creating a truly exotic piece, he allowed himself to be caught in the usual entrechats-for-the-man and fouettés-for-the-woman trap. He merely superimposed shoulder shakes and other rumba-like trimmings. Only occasionally, as in the woman's solo, did he find a style.

In its essence, dancing is a state of absolute physical honesty. It is this state that Igor Youskevitch achieves night after night when he comes upon the stage. True, he is not an especially effective actor. But acting is, after all, only a corollary of dancing. When it comes to the simple- seeming but sublimely difficult act of executing a musical phrase in space; Youskevitch does so with exactly the right amount of drive or reticence or spontaneity or preparation for the task at hand. And so there is never any distortion of the inner elements of the phrase. The parts and the whole are always perfectly related. And it is done by a man who never seems to consider himself more important than his job.

There is much this same humility and sense of proportion in the dancing of Alicia Alonso. And in addition, Miss Alonso is an actress—a dancing actress and a thinking one. Her Giselle, for example, is not only exquisitely danced, but carefully constructed so that every scene, every piece of business, is firmly motivated in what has preceded. Yet the whole has an air of dewy-delicate spontaneity.

Unlike most companies, Ballet Theatre seems almost stronger in the male contingent than in the female. John Kriza is a reliable and ingratiating actor, although his dancing is not always perfectly in focus. Eric Braun gives the impression of tremendous personal and artistic stability. His characterizations are honest, enthusiastic, and intelligent. His technique is well rounded and enhanced by a superb elevation. And dancers like Kelly Brown, Paul Godkin, and Michael Lland are far above the average run of male dancers.

Mary Ellen Moylan embodies both the strengths and weaknesses of the feminine contingent. She is brilliant, precise and strong. And she is one of the most beautiful young women to be found on any stage. But she is still very young emotionally. In her dancing one does not consistently find those subtle overtones of insight and individuality that mark a dancer of true ballerina stature. She would seem to require sound artistic guidance to bring her talents into focus.

And the same was true of most of the other girls. Although dancers like Lillian Lanese and Angela Velez have a measure of sparkle, and dancers like Jenny Workman, Ruth Ann Koesun and Charlyne Baker have appeal, others like Norma Vance, Paula Lloyd, Dorothy Scott, Virginia Barnes, Liane Plane and Barbara Lloyd need help in developing real stage command.

In other words, Ballet Theatre has plenty of good dancing material. But only a stable artistic policy and greater concentration on style and basic repertory will help bring it to flower.

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from Olympus to Broadway

(*continued from page* 25)

While the tune has hitherto been consecutively sweet and low, a sour note now obtrudes itself in this survey. A turkey called BLESS YOU ALL bowed last December, flapped its wings a month or two and expired, unmourned by You-All. I pass over the tiresome and vulgar production numbers and sketches, relieved only by the presence of that divine comedienne, Mary McCarty.

What concerns me most of all in the spectacle as a whole is the standing of dance, and if the dance does not rank, that is the cut that goes deepest. Those devised for this revue don't rank. Instead, they *are* rank. If the choreographer were any other than Helen Tamiris, whose name has consistently been associated with vigorous and original work, with the dance of ideas, I would donate to this katzen-jammer my booby prize for malapert effort of the year: a prune.

The question then arises: is this really the work of Helen Tamiris? Who ran interference? Consider the piece "A Rose is a Rose". (Forgive them, Gertrude Stein, for they knew not what they did.) Three portraits, famous canvases owned by the Museum of Modern Art, come to dreary life for the entertainment of a Rose, this executed by Valerie Bettis sans her customary armour of soigne sensuality. After prolonged and empty perambulations, all figures return to their frames, and freeze into immobility, leaving You-All in an anti-climactic heap. This condition is aggravated by a dilly called "The Desert Flame", more smoke than flame, in which Valerie Bettis, as the Flame, attempts the seduction of a cowboy from Texas who just *won't*. Mack Sennett used to do this sort of thing better. Farce requires ideas and a light hand. Neither are conspicuous in "The Desert Flame". The one or two other dances in BLESS YOU ALL are time killers and no more.

Paradoxically, some of the best local talent showed up in the ranks here, among them Val-

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erie Bettis, Ilona Murai, Emy St. Just, Dorothy Etheridge, Eleanor Boleyn, Billie Kirpich, Don Saddler, Joseph Gifford, Richard Reed, Swen Swenson, in fact, the whole ensemble was uniformly top form. Too bad. Helen Tamiris is slated to stage the dances for a coming musical to be called FLAHOOLEY, which premiered too late in the season for inclusion in this review. I await this with no anxiety, as I feel Miss Tamiris will more than reinstate herself as the choreographer of ideas, especially if the interference is blocked.

Ferencs Molnar once wrote a whimsical play called "The Good Fairy", about a humble little working girl who in attempting to rise above her station in life brought good luck to total strangers by the flick of her fairy fingers. The producers of MAKE A WISH have discarded a wonderful title, probably on the premise that the word fairy now has too many confusing connotations; they have transported the action to Paris and they have caused the play to be rewritten in such manner as to seriously provoke the belief that Cabell's famous Grey Sisters, those who bleach the colour from the world, had got their nasty fingers into the rewrite. How stale can you get?

All Nanette Fabray's beauty and charm are totally wasted on this limp custard. She sings a song in this called "I Wanna be Good and Bad" which just about describes the state of the play: it is good and *bad* (refined colloquialism). A couple of ace dancers, Helen Gallagher and Harold Lang, demonstrate a time step to a turn and show that they have been practicing scales dilligently; otherwise, they'd both be better off back in the New York City Ballet, even if the pay there is only one-tenth what they get in MAKE A WISH.

By the time the curtain rises on a scene called the Galerie Napoleon Department store, your feet have gone to sleep and you are slowly turning to stone, when suddenly an odd burst of life intrudes itself. It is nothing more than a ballet by Gower Champion about the antics at a bargain sale in a large store, and the stage instantly comes alive with the repressed ferocity of the universal bargain hunter, the manic depressive and predatory, the solemnity of picking and discarding, the physical labour of trying on and rejecting, the despair of the hunted (the salesmen), the wild attack and counter-attack and the ritual round dance of the ferreting shopper.

It will be argued that the style is not particularly Paris, but this is mere hair-splitting; the type that inspired this opus is universal, from the bazaars of Tiflis to Gimbel's basement. It will even be argued that the subject has been done before and better by Charles Weidman in ATAVISMS. The more credit to Champion for essaying a significant subject unrelated to an insignificant and trivial play. It is a notable successor to his hilarious Dominican ballet, the all-time zany circus which he composed for LEND AN EAR some seasons ago. Champion is still an unmistakable champ.

If it were not that Muriel Bentley, that singular character dancer, was on display in CALL ME MADAM, it would hardly be worth the effort of pointing as the one potent ballet originally devised for it by Jerome Robbins, called "Mr. Monotony" was scalped before the first curtain, as being out of tune with the book. Maybe Mr. Monotony's trouble was that he was superior to the book. Well, if you've

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got Ethel Merman in a play, it doesn't matter a fat lot what the book says.

It has been a tepid season for musical comedy; it was late in getting started and at time of writing, several were still not ready for delivery, so must necessarily be omitted from this review.

If I had to summarize the achievements of musical comedy dance of this year in a few terse words, I would have to declare that it flourishes cheerfully in an atmosphere of fluidity, anti-traditionalism and unorthodoxy, that it tends to be descriptive, to lean on literary sources, that it seeks integration with its parent play, that its forms swing relevantly from classic to free style, with liberal injection of tap, folk dance and modern.

Time was when you could get into a musical with a time step and a high kick. Well you all know what you can get with this now: the depot and the train back home.

In line with this trend, let me report a conversation I had with a dancer of my acquaintance, whom I met a few weeks ago on a street corner. The conversation concerned the varieties of dance forms required for work in a musical.

She was carrying a formidable practice bag.

"Well," queried I, "and what class are you taking now? Ballet, modern, tap, Spanish, Manipuri, Kentucky mountain squares or just plain Isadora Duncan?"

"Oh, no," returned she, "you're way off, dearie. Times have changed since you were hustling around to auditions. I'm going to vocal class now. Don't you know you can't pass an audition as a musical comedy dancer unless you can sing?"

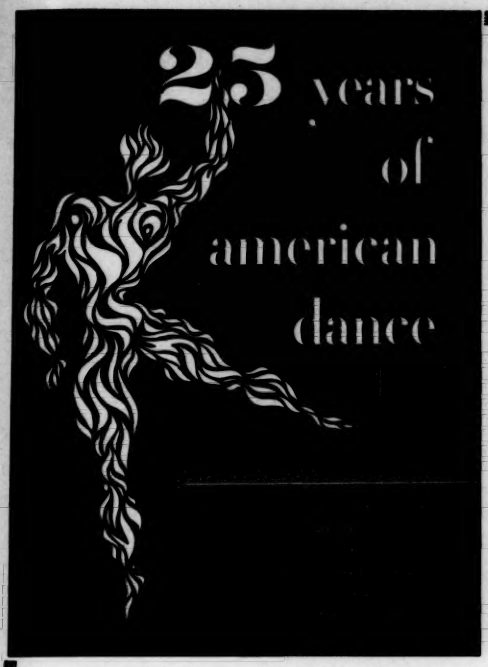
Well, there you are.

Mexico produces a triumvirate

(*continued from page* 17)

two researchers are at work. One is busy with pre-Columbian dance material, studying eyewitness accounts by Spanish invaders of the dancing they viewed in the land they conquered and investigating those contemporary folk dances which retain themes, steps, flavors or hints of the dances of aboriginal days. A second researcher is dealing with Mexican dance festivals, exploring their folk and ceremonial aspects, their regional differences and distinctions, their heritages, their terminologies.

And so Mexican dance forges ahead, using modern techniqus of production, of training and of research. "Los Cuatro Soles" symbolizes one of the many results expected of such a program. Here is a modern work. Modern in every way, yet Quetzalcoatl and Texcatlipoca fight as they fought in legends of antiquity and myth is reborn in a new guise. Past and present are united in an art work and heritage is clearly mirrored. Not all of the dance works produced, not all of the dance creations to come have or will treat with legend but the spirit as well as the materials of Mexico will, one may be sure, always be present. That they will be present in sound, in color and in movement, will be due, mainly, to the efforts of three great art leaders, the triumvirate of Limon, Covarrubias, Chavez.



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the natural dance program

(*continued from page* 16)

years of the 20th century, held the enviable position of being the finest gymnastic institution in America. Its program was highly formalized and for the most part was composed of individual activities which had as their goal muscular development and body symmetry.

It was during the four summer sessions that Colby attended the Sargent School that she became interested in dancing. Under the direction of Melvin B. Gilbert, founder of the Gilbert Normal School of Dancing and the teacher of dancing at the Gymnastic School, she learned a system of dancing that was, according to Gilbert's assistant, a compromise between social and ballet dance. It was an arduous task to memorize and execute exact step patterns which were meaningless, but Colby worked long hours and learned her dance lessons well.

On the completion of this work, the young physical educator believes she was well qualified and competent to give instruction and actually for the type of dance being taught during these years, she was excellently trained. However, for her work at Speyer School, Gertrude Colby had to "unlearn" all that she had learned from Melvin Gilbert.

FIRST Experiments at Speyer School result in failure . . .

Recalling her first months of experimentation at the Speyer School, Colby laughingly told this writer,

"Each time I would suggest a plan or a list of physical activities to be given the children, Dr. Wood or Mr. Horne would measure it against the criteria they had established and somewhere find a trace of my past training, in evidence. They literally hounded me into finding a new type of program and finally the walls of my formal education began to dissolve and I could faintly see the goal toward which they were working."

It was at this time, recognizing that her past experience in dancing, as well as gymnastics were completely unsuitable, she timidly began to experiment with a program which was based on the interests of the children and on the natural, rhythmical movements endowed upon children at birth. It was not long after starting such a program that Colby began to receive praise from her supervisors and coworkers. Not only were the children interested in and happy with activities that used natural physical movements, but the program Colby designed was definitely directed toward the aspired goal of the total Speyer School program — the education of the whole child.

FURTHER Experimentation Adapts the COLBY Form of Dance for Teacher Training . . .

When Speyer School closed in 1916, Colby was offered a position by Dr. Wood as a member of his staff at Teachers College. She was requested to continue her work in dance, and if possible adapt it to a teacher training program.

Although her program of rhythmical movement had been extremely successful at the demonstration school, Colby still was not sure of the foundation on which she should struc-

ture her form of dance. She knew, from experience, that the natural, rhythmic movements of the body had to be one foundation, but she was certain that there were other principles that were equally as essential.

During the school year of 1916-17, experimentation was the key to all of Colby's class work. She attempted to fuse ballet with folk dance to obtain the desired results, but the end product was not satisfactory to the designer. In her free time she sought inspiration by enrolling for dance courses at the Delsarte, Dalcroze and Chalif dancing schools, but like her own experiments, courses offered at these schools also lacked the "something" which she knew was important.

She looked to the professional performances of Ruth St. Denis for her answer, but here she felt that the many formalized movements used by the artist prevented her from using the physical body in its natural range of movement. She knew nothing of the pioneer work of Colonel Parker and for her, Isadora Duncan's school was too far away to be visited.

Yet it was from Isadora Duncan that Colby received her first flash of insight as to how her educational dance program should be developed. Watching the simple but beautiful movements of the great artist at a New York City Metropolitan Opera House concert, she recognized that the solution to her problem was the development of a dance form similar to Isadora's.

Contrary to popular belief, Colby maintains that she received only her initial understanding of expressive dance from Duncan. She did not accept or imitate any part of her dance style but instead, in 1918, succeeded in molding her own form of dance, to which she gave the name *NATURAL DANCE.*

INDIVIDUAL Expression — the core of the NATURAL DANCE Program . . .

In the fall of 1918, the first classes in Natural Dance were started at Teachers College, Columbia University for students majoring in physical education. Individual expression was the desired goal of the program, for Colby was determined that her pupils would not learn a standardized system of dance. Recalling her class work and teaching methodology, Colby said.

"I did not intend to turn out a lot of little Gertrude Colbys. Naturally, I wanted and expected each student to understand my point of view concerning Natural Dance, but, in addition to that, I wanted each girl to work out a philosophy and understanding of dance for herself."

As a result of this firm belief which undoubtedly stemmed from her own experiences that were related to a meaningless and mechanical dance training, Colby inaugurated a teaching procedure which was highly unorthodox in the American educational system of 1918. Her classes were not teacher dominated. Instead, they were workshops where teacher and student experimented together, seeking means and ways through which the physical self could become a better instrument for emotional and intellectual expression.

During the first year the program was in effect, Colby gave no instruction in movement as a foundation of dance. She did not consider a knowledge of technique to be important and therefore started her pupils on composition work which was emotionally stimulated

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by the music of the masters. In her classes, the compositions of such musicians as Bach, Beethoven and Wagner were given movement interpretation.

As dances were created, either by the instructor or by groups of students, the needed techniques were learned, for Colby believed that learning took place more expediently when there was a need for the material. Unfortunately, however, even though Colby was right in concept, she was wrong in precept. The teaching of physical movement as the need arose prevented the students from gaining a scientific understanding of the complete arc of movement which each of them was capable of attaining. Too, teaching movement in this manner confined it to the limits of music interpretation.

PAGEANTS and Festivals — a part of the program

Not all of the dance program at Teachers College was confined to the classroom. Each Spring the dance club and the dance classes presented a pageant or a festival for public approval. The theme varied from year to year, but there was a consistent attempt on Colby's part to include other art forms as well as dance in each program. She was of the firm belief that a synthesis of the arts held great educational significance and from Mme. Alberti of the dramatic department of the College, she received encouragement and staunch support for this idea.

Colby, however, was ahead of her time with this concept, and other than Mme. Alberti, she found no one at Teachers College who would cooperate with her in these ventures.

Contributions of Gertrude Colby to American Education

It was due to the untiring efforts and numerous experiments which Colby undertook that dance as a creative art medium finally attained a place in American education. From the days of Colonel Parker to 1913, when Colby first began her work, instruction in using the physical body as a means for giving outward form to inner feelings and thoughts was almost non-existent in American schools. This lack of instruction was in part caused by the fact that teachers were not trained in a dance form that permitted self-expression.

Centering her work at a teacher training institution, Colby was the first to fill in this gap in the education of potential teachers. During the years between 1916 and 1931 when Colby retired, many of our present-day outstanding dance educators were given their first insight into expressive dance as an educational technique through the Natural Dance program. (see Note)

Ruth Murray, Ruth Jones, Martha Deane, Mary O'Donnell, Helen Norman Smith and Marian Strang are but a few of the young women who learned from this pioneer teacher that to dance is to ". . . dance ideas, not steps."

There is no doubt that the Natural Dance which Colby formulated had a number of defects. For one, it relied totally on music for emotional content and thus the movements of the dancer's body were without original meaning.

Secondly, the dance form was not founded

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on scientifically designed technique but stemmed from random notions. There were other defects, none too serious. In fact, they were in a sense assets, for they stimulated other educators to work toward methods and procedures which would eliminate such errors and mistakes.

There is no doubt that Bird Larson and Margaret H'Doubler became interested in dance work through the efforts of Gertrude Colby. It is probably that these two educators would have turned their talents in other directions if they had not met and seen the pioneering work of Gertrude Colby.

TO BE CONTINUED

NOTE: ***Colby, Gertrude, NATURAL RHYTHMS AND DANCES, pub. A. S. Barnes and Co., New York, 1922.***

bourrees

(*continued from page* 26)

EXERCISE XXII: BOURREES IN COMBINATION WITH SOUSOUS

Stand in center front of floor, feet in right 5th position, arms in 5th (overhead) position. Do 4 *Sousous*, travelling slightly to the right side with each spring to the toes; following the last *Sousous*, as you drop to 5th position, open the arms to 2nd position; *Piqué* right to *Bourrée* for 4 measures of music, with the right arm raised over head and the left arm to the side (3rd position). The right arm should be raised gradually and opened out to the right side with a fraceful sweep as you are doing the *Bourrées*. Close in 5th position, and continue combination 4 times, as you travel in a complete circle.

•

Be meticulous with the first *Bourrées*, and you will develop a much lovelier movement in your dancing on the full pointe. In the next chapter I intend to give you elementary exercises for "tours de force" on pointe, so practice well between now and the next issue in this series.

to be continued

concert season in review

(*continued from page* 11)

the archaic arms and contracted torsos in the world.

Camilla de Leon and Eugene Lester accompanied Mr. Aul and Miss McGehee respectively. The choice of music was imaginative and suitable throughout.

•

MURA DEHN and company
at the 92nd St. YMHA Dance Theatre
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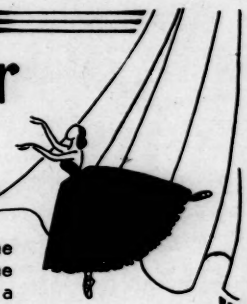
Student Dancer

By Regina J. Woody

Illustrated by Arline K. Thomson



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For those who enjoy a good story, or who are interested in a dance career STUDENT DANCER is an entertaining and invaluable book. Arline Thomson's on-the-spot drawings of dancers and studios add to the authenticity with an artistic quality expressive of the different dance forms.

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tween.

But as executed by **Mura Dehn** and her Dance Group on April 15 at the 92nd Street "Y", the panorama became an energetic wake. The conduct of Miss Dehn (who is a self-styled jazz authority) and her group remained one of a local amateur night. There were ill-timed entrances, people standing so far out in the wings that they were visible on stage, others peeking through curtains, and a general air of unrehearsed slovenliness—with Miss Dehn the worst offender of all.

A master of ceremonies with a professional title was added to lend academic distinction to the hodge-podge, whose only saving grace was a four-piece musical ensemble with jazz in its soul and virtuosity in its fingers.

•

JANET COLLINS, solo recital at the Dance Theatre of the 92nd ST. YMHA
April 22, 1951

Two seasons ago, **Janet Collins** came to New York and made jaded dance goers suddenly sprout new green shoots of enthusiasm. Here was a talent at once fresh and superbly polished. Any reservations one had about her choreographic abilities were quickly obscured by the coursing magic of her dancing.

Since her memorable debut, Miss Collins has been teaching and performing, the most notable of her appearances being the leading dancing role in OUT OF THIS WORLD. And on April 22 and 29 she returned to the concert field with two performances at the 92nd Street "Y". The program was shared by pianist Raymond Sachse and a gracious and talented baritone named Calvin Dash.

As a dancer Miss Collins has not changed—outwardly at least. One could still revel in the breath-catching interchange of quicksilver and feline that is the essence of her dancing .But one could also sense a hint of slickness among "cute" dancers like BLACKAMOOR, LA CREOLE, and APRES LE MARDI GRAS—and even among the spirituals and Biblical selections, of which only the NOBODY KNOWS THE TROUBLE I'VE SEEN was really felt. And one had to face the original presentiment that Miss Collins is probably not especially creative.

But this is far from tragic. She would suffer no loss of artistic face if she allowed other choreographers to compose some of her concert works. And there isn't a choreographer alive who wouldn't be delighted to have Miss Collins as his glorious instrument.

End of the season concert reviews by Doris Hering will appear in the July issue.

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VIA THE GRAPEVINE

(*continued from page 8*)

LONDON . . .

The opening of the **Festival of Britain** in May found dancing well represented in London by the Sadler's Wells and Sadler's Wells Theatre Ballet companies, **Anton Dolin's** Festival Ballet and **Ram Gopal** and his Indian dancers. Ballet Workshop put on a strong programme which included David Paltenghi's **SCHERZI DELLA SORTE** with its magnificent Leslie Hurry decor and **Paul Draper** appeared on three Sundays in May.

Queen Elizabeth will attend a special Gala Performance in aid of the Sadler's Wells Ballet Benevolent Fund on July 9th when the company starts a summer season after its well-earned holiday. **Ashton's** new ballet TIRESIAS will be premiered in July.

Alexandra Danilova makes her bow with Festival Ballet on May 28th in SWAN LAKE (with Dolin) and BEAU DANUBE (with **John Gilpin**). On June 4th, Festival Ballet revives Dolin's PAS DE QUATRE with **Markova, Danilova, Riabouchinska** and **Krassovska** as the four ballerinas. **David Lichine's** ballet IMPRESSIONS, to the Bizet symphony, in Hugh Stevenson's costumes made little impression on the London critics. The company was a success in Monte Carlo, however, and will return there in December, with a Paris season to follow.

John Cranko's HARLEQUIN IN APRIL (Sadler's Wells Theatre, May 8th) had interesting ideas but showed some confusion in realisation.

Canadian dancers **Alan** and **Blanch Lund** are featured in the new English musical FANCY FREE presented at the Prince of Wales Theatre on May 16th.

Mary Clarke

•

PARIS . . .

The Opera affair promises to become one of the prime scandals of post-war Paris; the battle around Mr. Hirsch's nomination, and re-nomination, as director of the Opera and Opera-Comique has now come before the French Parliament, both houses of which have voted what is known as a "symoblic" reduction of 1000 francs in the budget accorded by the State. As Mr. Hirsch's political protectors have lost ground since the last elections, and the new elections are scheduled to come off just before his term of office expires this summer, there seems little likelihood of his remaining in place.

The members of the ballet corps have been complaining lately that they are not paid promptly; unfortunately, they are civil servants and governments are the same the world over.

The great International Textile Exposition in Lille invited the Opera corps de ballet to give a gala soiree on Cotton

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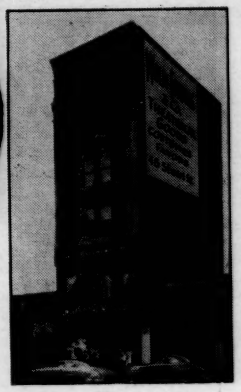

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Day. The city is so overcrowded with visitors and neighbouring towns so wrecked by the War, that guests and dancers alike are often obliged to go 50 miles into Belgium, to Ostend and other resorts having big hotel accommodation, in order to spend the night. The dancers think this a bit hard after their night's work.

Danielle Darmance, erstwhile of the Ballet de Paris, is dancing in a road show of ROSE MARIE, most recently in Rouen.

The **Grand Ballet du Marquis de Cuevas** has had an excellent season at the Empire Theatre. **Antonia Cobos'** ballet for the company, LA FEMME MUETTE, sumptuously set by Rico Lebrun, with score by Paganini, has had a merited success. The company is also busy preparing a new ballet, LES QUATRE SAISONS, a 4-act piece by **Leonide Massine,** with score by Henri Saugust, for premiere at the Bordeaux Festival in May.

M. Guerin, who directs the Empire Theatre, in which the de Cuevas ballet is appearing, is better known as manager of the club Lido, known for its beautiful girls. This year the Lido is giving up its American beauties in favour of the Dutch and Belgian, as a wide patronage has indicated they prefer girls plump rather than the American variety, which is too thin for the taste here.

Rosella Hightower has proven to be as self-assured on the radio as she is in ballet shoes, to judge from her recent appearance on Paris radio.

Golda Antignac

•

MEXICO CITY . . .

The dance department of Mexico's Institute of Fine Arts has been in a flutter of activity and taken on a new sheen since **Miguel Covarrubias** became chief of the department last year. One of his most important accomplishments to date has been the securing of **Jose Limon** as general director of a three-month work-shop project —from mid-January to mid-April. An amazing amount of work was accomplished in that period, ending with three weeks of performances at the Palace of Fine Arts.

Limon was assisted by three members of his own company, **Lucas Hoving, Pauline Koner** and **Betty Jones.**

The Dance Department of the Institute consists of three divisions: the Academy of Dance, with Fernando Wagner as director and **Ana Merida** as first choreographer and prima ballerina; the National Ballet, with **Guillermina Bravo** as director and prima ballerina; and the school of Regional Folk Dance under the direction of **Marcelo Torreblanca.** All three groups took part in the Workshop project. The professional unit of the Academy of Dance, headed by Ana Merida, has been further bolstered by two of Mexico's best male dancers; **Guillermo Keys Arenas,** who returned in March from six months study in New York, and **Salvador Juarez,** who is on leave from the Alicia Alonso Ballet.

Besides creating the choreography and producing several new ballets, Limon has conducted classes in choreography, as well as giving general dance instruction. Also he has had a chance to broaden his own field of interest by learning a good deal about the mythology and traditions of the land of his birth.

The Academy, since its founding, has been devoted chiefly to the adaptation of Mexican legends and regional customs to the medium of modern ballet. It has produced some excellent ballets during the last few years, and into this atmosphere came Jose Limon, very like an explorer. Several new ballets and some older ones were presented at the Bellas Artes, but without a doubt, the principal project and the most exciting event was the premiere Limon's own new work. THE FOUR SUNS, elsewhere seen in pictures in this issue.

Covarrubias hopes to bring Limon and his company back for repeat season next year. If Limon were seeking original material in Mexican folklore for new works, there are enough to keep him busy for years.

Patricia Font Ross

•

CHICAGO . . .

New York City Ballet was the big thing this month, and there was unanimous approval of almost everything they did. **Maria Tallchief, Andre Eglevsky, Melissa Hayden, Patricia Wilde, Tanaquil LeClercq** and **Francisco Moncion** all had big successes. **Nora Kaye** has begun to find her way in the new repertoire. No stranger to "inner life" roles, she brought her comprehensive, motivated moment with excellent results to AGE OF ANXIETY. She was also lovely in MOTHER GOOSE SUITE. More interesting, Miss Kaye has acclimatized herself to several Balanchine roles and her dancing, always technically strong, is achieving more elegance. LA VALSE was the most popular ballet here, with SYMPHONY IN C not far behind.

Barbara Boucher stepped into the leading roles in JINX and CARD GAME with much success. With General McArthur and July weather coming to town, the company had some box office difficulty, but audiences flocked to the last performances.

Ballet Guild was host at the biggest Chicago party for New York City Ballet. Over 500 attended the reception at the University of Chicago's International House.

New York City Ballet's **Una Kai** and **Edward Bigelow** were married when the troupe was in Chicago.

Chicago lost four of its best male dancers when our **John Sharpe, Richard France, Bill Reilly** and **James Moore** were all picked for dance chores in Hazard Short's new musical SEVENTEEN.

The college groups are showing their year's work. Northwestern University's Orchesis appeared in a program of original work on May 15th and Chicago Dance Council presented four groups, including Rockford College, George Williams College, U. of Illinois and Northwestern on May 20.

Ann Barzel

•

LOUISVILLE . . .

Vera Zorina made an appearance here at the Memorial Auditorium on April 26 in the name part of the Arthur Honneger oratorio JEANNE D'ARC AU BUCHER

. . . Local record dealers report a heavy sale of the Louisville Orchestra's first commercial recording for Mercury Records. The selection, both on LP record, are two symphonic dance compositions of William Schuman: UNDERTOW and JUDITH . . . The Louisville Iroquois Amphitheatre, sponsored and operated locally by the Louisville Park Theatrical Association, opens its 13th season on July 6 for six weeks. **Dolly Nutter** will debut as the Amphitheatre choreographer this year, staging dances for Annie Get Your Gun, Rose Marie, High Button Shoes, Song of Norway and others. The Festival promises many stars to head a company of 75.

Thomas L. Jordan

•

SAN FRANCISCO . . .

Previewing the numerous June recitals in the Bay area, I believe the Minstrel Show to be given at the Veteran's Memorial Auditorium in the Civic Center, promises to be the real "show". Countless children dressed in colorful costumes, with more than a professional touch in staging and choreography, make this a thorough entertainment. This product of the **Mason-Kahn** Studios comes from the long line of teachers in this established dance-teacher hierarchy.

The May meet of the **Dance Masters of California** proved to be an exciting one, with **William Christensen** in a lecture-demonstration assisted by **Joan Vickers.** At this meet, **Cora McFarland** was presented with a life membership. She was a charter member of the organization, as well as Past President.

Their coming convention lists an impressive faculty: **Marjan Ladre** in ballet, his wife, **Lara Obidenna,** in character and ballet repertory, Hula, by **Margaret Ketchum,** children's dances by **Demi Hicks,** Denishawn work by **Dorothy Lee Tifal,** modern by **Marjorie Mazia,** ballroom by **William D'Albrew,** acrobatic by **Roxanas.** The convention takes place at the Hotel Sir Francis Drake, from July 11-15th.

San Francisco Ballet appeared in a gala performance May 19th at the Opera House in a program inclusive of LES MAITRESSES DE LORD BYRON, LE GOURMAND and other divertissements.

Beatrice de Baltazar

•

HOLLYWOOD . . .

Michael Kidd is here to rehearse the west coast GUYS AND DOLLS company for the Civic Light Opera.

Choreographic assignments for the five Greek Theatre musicals this season are to be divided between **Lester Horton** and the Christensen brothers of San Francisco Horton's "Choreo 51" subtitled "season of FUN choreographies" is playing to full houses. The program includes a series based on Brazilian festival dances, "another touch of Klee", and "on the upbeat" (all lower case, sic) described as "hep transpositions of four contemporary folk styles". All of the latter proved entertaining, and the final "pwe bop" provided a vehicle for some virtuoso dancing by **Carmen de Lavallade** and **Jack Dodds.**

Bella Lewitzky has opened a new school, Dance Associates, in Hollywood.

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Her assistant director is **Carl Ratcliff**, and **Jeri Faubion** is in direction of the childrens' division.

Gene Nelson danced "Lullaby of Broadway" and "St. Louis Blues" for the police show. His latest film is PAINTING THE CLOUDS WITH SUNSHINE for Warners. **Paul Haakon** and **Ruth Godfrey** are assistant dance directors on this film, which features the first big number built on the mambo to be used in American films.

Bambi Linn and **Rod Alexander** are at the Coconut Grove . . . **Gene Loring** is dancing a Yucatan leprechaun who lures Ann Miller into a scarificial fire in TWO TICKETS TO BROADWAY (RKO). **Nick Castle** is dance director.

Selma Jeanne Cohen

●

BOSTON . . .

The brightest news for Boston is that Lily and **Baird Hastings** have taken an apartment on Beacon Hill and will make the Hub their home, we hope. He is broadcasting a music and ballet program weekly from here . . . **Eve Gentry** was in town over one weekend . . . **Alicia Langford's** performance at Jordan Hall was an immense success, and her new studio is the envy of all who have seen it . . . **Jean Leon Destine,** his beautiful partner **Jeanne Ramon** and his sensational drummer **Cimber** closed the second season of Boston Dance Theatre. . . . **Frank Benedict** and **Ria Chavlis** were in Boston last week . . . The party of the month was given by **Russell Curry** in honor of **Frederick Franklin,** his charming mother and members of the **Ballet Russe de Monte Carlo** which played a recent engagement here . . . **Eddie Nadell's** folk dance classes have become a must. They are a joy to watch and to participate in . . . **Jacquline Freeman** has said adieu to Boston, has gone to New York to study with Destine . . . **Susie Heath** and **Martha Royce** gave a joint concert at the Conservatory of Music, their first, and one to by proud of . . . **Ralph Taylor** has signed for the summer musical comedy company under the Aldrich banner for the season on the Cape . . . **Elena Sergeyeva's** Russian dancers at Sargent College were so successful that they will repeat next month.

Eugene P. Le Sieur

●

VIENNA . . .

Harald Kreutzberg came to Vienna on May 17th with a program whimsically entitled "My Cheerful Dances".

The Summer dance academy at Mag-glingen, Switzerland will be held again this year between July 30 and August 15 and teachers **Rosalia Chladek, Harold Kreutzberg, Kurt Jooss, Hans Zullig** and **Nora Kiss** will be on hand. **Mary Wigman,** associated with this school for some years, is absent in 1951, as she will go to America to teach at New London, Conn. for the summer.

On April 14th, **Erika Hanka,** ballet mistress and choreographer of the Vienna State Opera, received the honorary title of Professor from the State. Receptions in honour of her appointment were given at the Ministry for Education and at the Opera House.

Linda Zamponi

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